Talent and stories that are far reaching. Canada has a wealth of talent, stunning locations and many funding options to help create stories that appeal to audiences around the world. Work with Canada and leverage business opportunities that can take your next project to a new place.

Discover more at CMF-FMC.CA  

Brought to you by the Government of Canada and Canada’s cable, satellite and IPTV distributors.
HERCAI

VENGEANCE
LOVE AND TEARS...

LIFELINE
HIGHEST RATED SERIES SINCE 2012 IN TURKEY
While MIPTV is in a crucial moment because some exhibitors have reinforced their protests against the market, we’d like to stress here the basics: if the goes down, everybody loses, not only Reed Midem. Also the distributors, buyers, producers, services companies... it is important for the content industry to be all together twice per year in one place. The effects would be seen with time, especially for the medium and small companies.

With this, we don’t want to vote in favor of the organization, the exhibitor complaints have of course very good reasons. We want to stress that the discussion should avoid the question ‘MIPTV yes or not?’, and to make focus on the actions that can be made to improve the market for everybody.

The detractors say that the problem is the basement of the market: France is expensive to come, Cannes is expensive to build a booth, and so on. It is not a question of adding new shows as CannesSeries, or to make more focus on productions. On the other side, Reed Midem can’t change everything for a massive event, but undoubtedly the road to follow is the Mipcancun or MipChina format.

What is this about? To set up a quite close community of buyers and sellers, and to assure meetings between them according to their preferences. This is easier to do in a certain region than above a global basis, but the challenge could generate a very useful event to grow at any continent.

We are in the technology era, with a good variety of software which lets people automate processes and decisions, to include business analytics. Can we imagine new intelligent marketplaces pushing leads and business opportunities? Yes, we can. It is a question of investigating and implementing innovative solutions. And to move MIPTV to other city should be also a possibility.

Glass industry discovered late that their real business was container industry, and they lost everything with plastic newcomers. Come on...
TF1: ‘Our most challenging bets were our greatest successes’

Despite increased competition, TF1 Group’s ratings are growing at 32.6% on W50PDM, the key commercial target for the third consecutive year, demonstrating the relevance of the strategy implemented by Gilles Pélisson, Chairman & CEO, and Ara Aprahamian, EVP content.

The leading French TV group has had a great 2018, especially for the Football World Cup, which it gathered 19.4 millions viewers (82% market share on the finale), as well as the news offer, with up to 9.7 millions viewers, the French fiction with 8.9 millions, and entertainment with over 10 millions viewers for the charity show Les Enfoires. ‘This increase is due to our ambitious policy in terms of content, in any genres’, underlines Fabrice Bailly, TF1 Group program and acquisitions.

‘The other reason has been the performance of our DTT channels TMC, TFX and TF1 Series Films, whose rebonding is paying off. Their editorial complementarity has enabled them to develop their ratings on their respective commercial targets, including younger demos’.

On drama, local series Infidèle went to 6.1 millions viewers and US’ respective commercial targets, including 4.6 millions viewers (36% on W50PDM); other big releases were major franchises such as our French drama Saw and The Voice, as well as the daily show Quotidien on TMC.

Bailly: ‘We acquired the format The Masked Singer for TF1, and many new shows are expected. Le Temps est assassin from Michel Rose best-seller and Le Bazar de la charité, a major project which will be our first costume drama, as well as new US series like Manifest, New Amsterdam and the remake of Maymun. Several major sporting events like women’s FIFA WWC in France, the World Women’s Hand Ball Championships, and RWC in the fall. We will also broadcast 4 Grand Prizes’.

‘We put particular emphasis on content produced exclusively for us. We identify a double dynamic in entertainment: the international format market has slowed down a little, allowing us to develop many original, evening or access formats: Mon plus beau Noël, C’est déjà Noël, Les plus belles vacances or Beauty Match. Most of them have worked well and are now launched on the international market. There is a new dynamic in international formats, and our ambition is to put ourselves in order of battle to offer viewers the new hits in this field as TF1 has always done’, he adds.

Regarding the French industry, Bailly notes: ‘Our sector is evolving faster than ever and the French market is no exception: technological changes and changes in lifestyles have led to an individualization of content consumption; the rise of new players is changing the competitive landscape’.

‘The international influence of French content has never been so strong: 2018 is a record year for the export of French programs, especially on animation, a genre in which France has built a worldwide reputation. Documentaries and dramas represent an increasingly part of French programs exported, too. This evolution reflects the very strong creative dynamic that drives the entire French audiovisual sector, which has now emancipated itself from its old complexes in relation to US productions’.

‘A milestone of 2018 has been to maximize the distribution of our content on all screens. Last year, 1.4 billion videos were viewed on MyTF1. We have revised the partnership model with telcos distributors to ensure better remuneration for our contents and services. This makes possible to offer new viewing functionalities, as well as new services such us previews, binge viewing, sports events in UHD. We are redesigning MyTF1 to offer a consumer experience that meets current market standards that have evolved significantly with the arrival of new players’.

TF1’s Pélisson has also fostered a new culture of alliance. Bailly says: ‘Our alliance with France Televisions and M6 in a common OTT, Ssalto, offering the live and replay of the three groups is a good illustration of the partnerships we are able to set up. The project is being examined by the competition authority now’.

‘We are confident about the future of TV, which has no equivalent when it comes to creating social links and sharing with the audience, value for works and their creators. Over the past two years, our most challenging bets were our greatest successes. Our market is at a turning point and the arrival of new players’.

Paranoïa is real, not imaginary.

Fabrice Bailly, TF1 Group program and acquisitions.
ZDF Enterprises: ‘We are always looking for new inspirations’

ZDF Enterprises was founded in the year 1993 as a 100 % private subsidiary of the German pubcaster ZDF, one of the biggest and most renowned television groups in Europe. On behalf of ZDF, the company is responsible for worldwide program distribution, the implementation of international co-productions, license purchasing for quality programs, marketing online rights and the merchandising of strong ZDF program brands. All the operative divisions ZDFE.drama, ZDFE.junior and ZDFE.unscripted are organized in the way that they search for new projects and programs, conclude co-production deals and acquire program rights and handle the distribution of the respective programs. In ‘live-action kid’s’ series, ZDFE is doing the third series of ‘The Wowie Witch’. It’s a BBC CBBC project that was financed with the help of ZDF Enterprises and Netflix. ‘It is a very original concept that all partners have approved. The series could have only been financed with all of these partners’, adds Burcksen. Another example is a Canadian drama series by Pixcom Productions called Never Lessen. It’s based on a famous novel by Canadian author Martin Michael that ZDFE picked up and it is going to make into a global success.

The executive highlights: ‘We do not focus on specific territories but are open to partners from all over the world. We are always looking for new inspirations and are open to co-productions in all kind of countries. Entering new cooperation’s is as important as continuing already existing successful cooperations’.

‘We do not have a set way of doing business in any genre. It is all about finding the right mix, the right compromise and the best deal for all partners involved in a project. From the simple acquisition of distribution rights to complex coproduction agreements with many partners, from all over the world, everything is possible. We are very flexible when the objective is to enable the creation of a new project or partnership. It is all a matter of common sense and negotiations’.

ZDFE has made two important acquisitions last January: first, it had signed an agreement to acquire 100 % of the shares in Off the Fence B.V., a leading non-fiction content company based in the Netherlands, founded in 1994 by Ellen Windemuth that produces and distributes outstanding documentaries and series on a global scale; second, it has Nadcon production company from the legend Peter Nudermann, who has discovered series such as The Killing and The Bridge (aka Broen/Brone) for ZDF, which invested with ZDFE in both and helped them to global success. He had been with us, then left our group five years ago, and we all thought it was time for us to work closer together again. He is well connected within the creative industry and has a talent for finding special content and for seeing trends in the drama genre. We are confident that we will come up with new ideas and create trends within this new cooperation’, completes.

Regarding the coproduction business in the world, Burcksen states: ‘It is all about financing projects with partners and in certain areas. There is an absolute need to find the right partners in order to get a project off the ground. Recently, there has been a greater acceptance for letting talent do their work. Co-production partners, whether networks or distributors are more willing to let writers and everybody involved in the creative process do their work; they don’t try to exert too much influence. People are willing to look at original ideas no matter where they come from. That is a very positive element’.

Fred Burcksen, President and CEO of ZDF Enterprises

### ZDF OPERATING BUDGET INCOME IN € MILLION EURO (2015-2018)

- **Broadcasting Fee, Advertising and Sponsorship**:
  - 2015: 2,036
  - 2016: 2,032
  - 2017: 2,177
  - 2018: 2,059

- **Other Revenues**:
  - 2015: 6,919
  - 2016: 7,179
  - 2017: 7,096
  - 2018: 7,208

Source: ZDF
TV Azteca, México: ‘experiencias relevantes y diferenciadas’

A pesar del crecimiento de las nuevas plataformas de consumo, la TV lineal sigue más viva que nunca en América Latina. ¿La clave? reinventarse y apostar por las alianzas estratégicas para potenciar el contenido.

Un buen ejemplo de ello ha sido México, un mercado en el cual tan solo en 2018, ‘tuvo un crecimiento de 2.7% con respecto al año anterior y, en el TV Azteca decimolove', según explica Alberto Ciurana, quien se sumó a Azteca en 2017 como director general de contenidos y distribución y con el fuerte objetivo de redifundir la estrategia del canal, con vista al crecimiento global y en todos sus frentes. ‘El público mexicano pasa 4 horas y 12 minutos al día viendo televisión abierta, así que las posibilidades para colocar contenido son enormes’, agrega.

De acuerdo con Ciurana, no hay duda que la audiencia busca nuevos contenidos, mejores; ‘la forma de consumirlos ha cambiado’. El compromiso de TV Azteca es hacer la mejor televisión y ella está en hacer el mejor contenido. Nosotros lo hacemos de manera distinta, mejor televisión y ella está en hacer el mejor contenido. Nosotros lo hacemos de manera diferenciada: En Azteca Uno con programación en vivo llevamos los mayores reiales para toda la familia y a través de Azteca Siete las mejores

seres. Sabemos que la audiencia no quiere más de lo mismo y por eso en TV Azteca nos atrevemos a innovar constantemente en nuestra programación.

Sin embargo, para Ciurana este crecimiento del consumo y acceso a nuevos contenidos ha generado un cambio en la exigencia a la hora de encontrar qué ver. Por este motivo, la compañía ha optado para adaptarse y, para seguir a la vanguardia, establecer nuevos acuerdos de coproducción y alianzas estratégicas nacionales e internacionales que les permitan estar al día en la oferta mundial y diversificar su oferta.

Gran ejemplo de ello es la alianza alcanzada con la turca Acun Medya, con quienes están produciendo todo el prime time de Azteca Uno. ‘Estamos constantemente buscando traer los mejores contenidos del mundo para la audiencia mexicana’, señala y destaca el lanzamiento de Coproducciones, ahora mismo tenemos lanzamientos frutos de diferentes alianzas, la rubricada con Sony para producir series premium.

Durante el 2019 tenemos grandes lanzamientos frutos de diferentes coproducciones, ahora mismo tenemos María Magdalena que es producto de nuestra relación con Dopamine, casa del Grupo Salinas dedicada a la producción de contenidos de alta calidad para el mercado internacional, Resistiré con Viacom (MTV) y Mega (Chile), que estará disponible a través de nuestra señal de TV Azteca Siete en México, pero al mismo tiempo mantendremos nuestras alianzas con marcas importantes como Disney que nos posicionan nuestra programación, con programación dedicada a la producción de contenidos de alta calidad para el mercado internacional, Resistiré con Viacom (MTV) y Mega (Chile), que estará disponible a través de nuestra señal de TV Azteca Siete en México, pero al mismo tiempo mantendremos nuestras alianzas con marcas importantes como Disney que nos posicionan con la audiencia’, enumera Alberto Ciurana.

Inspirado en el formato original de MTV: Scream With Me Million Dollars, Resistiré es un provocativo reality show de María Magdalena, una bíblica coproducida con Sony Pictures Television y la ficción también apuesta fuerte por las grandes alianzas, la rubricada con Sony y Dopamine para producir series premium.

‘Durante el 2019 tenemos grandes lanzamientos frutos de diferentes coproducciones, ahora mismo tenemos María Magdalena que es producto de nuestra relación con Dopamine, casa del Grupo Salinas dedicada a la producción de contenidos de alta calidad para el mercado internacional, Resistiré con Viacom (MTV) y Mega (Chile), que estará disponible a través de nuestra señal de TV Azteca Siete en México, pero al mismo tiempo mantendremos nuestras alianzas con marcas importantes como Disney que nos posicionan con la audiencia’, enumera Alberto Ciurana.

Inspirado en el formato original de MTV: Scream With Me Million Dollars, Resistiré es un provocativo reality show de María Magdalena, una bíblica coproducida con Sony Pictures Television y la ficción también apuesta fuerte por las grandes alianzas, la rubricada con Sony y Dopamine para producir series premium.

‘Durante el 2019 tenemos grandes lanzamientos frutos de diferentes coproducciones, ahora mismo tenemos María Magdalena que es producto de nuestra relación con Dopamine, casa del Grupo Salinas dedicada a la producción de contenidos de alta calidad para el mercado internacional, Resistiré con Viacom (MTV) y Mega (Chile), que estará disponible a través de nuestra señal de TV Azteca Siete en México, pero al mismo tiempo mantendremos nuestras alianzas con marcas importantes como Disney que nos posicionan con la audiencia’, enumera Alberto Ciurana.

Inspirado en el formato original de MTV: Scream With Me Million Dollars, Resistiré es un provocativo reality show de María Magdalena, una bíblica coproducida con Sony Pictures Television y la ficción también apuesta fuerte por las grandes alianzas, la rubricada con Sony y Dopamine para producir series premium.
Nippon TV: ‘Globalization and the evolution of the digital market’

Nippon Television Network Corporation has captured the annual viewer ratings “Triple Crown” for 2018 (All Day, Golden Time and Prime Time), marking the fifth consecutive year the company has earned this title, a record streak for all Tokyo-based commercial broadcasters. It reached 7.9% in the all day slot (6-12am), 11.6% in prime time (7-11pm) and 12% in Golden Time (7-10pm), according to Video Research data.

The company Nippon TV also celebrated its 65th anniversary as a broadcaster last year, and it has commemorated it with the show Years of Television—The Power of Sports since 2015 and the companies are releasing at MIPTV the new action-packed new game show format Beat the Rooms: the Japanese company handles sales for Asia, and the European Studios is taking rights for the rest of the world. ‘Our main objective is to always stay abreast of what audiences throughout the world want to watch so that we can continue expanding our sales opportunities’, he adds.

Sogo concludes: ‘We also have important partners in other Asian countries and the Western world to develop various business strategies. What we want to achieve with our partners is an understanding of the unique tastes of each region so that we can wholeheartedly lend our unparalleled production expertise to create the most relevant programs’.

### JAPANESE TV MARKET SHARE, BY NETWORKS (OCT-SEP 2018)

<table>
<thead>
<tr>
<th>Network</th>
<th>Pct</th>
<th>Pct Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>NHK</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>Fuji TV</td>
<td>10.1</td>
<td>0.2</td>
</tr>
<tr>
<td>TBS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>9.6</td>
<td>0.5</td>
</tr>
<tr>
<td>TVB</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
</tbody>
</table>

The market and audience behavior have changed significantly. The younger demographics in particular are shifting their viewer preferences and influencing the entire market. Nippon TV has established a solid partnership with Red Arrow (Germany) since 2015 and the companies are releasing at MIPTV the new action-packed new game show format Beat the Rooms: the Japanese company handles sales for Asia, and the European Studios is taking rights for the rest of the world.

Regarding the strategy, he adds: ‘What worked for us were the tie-ups with our linear TV shows that offered director’s cuts exclusively on Hulu Japan and a special program on a hugely popular female singer. Another irresistible draw was Way Too Kawaii! which was first offered on OTT before TV. The drama series was consistently at the top weekly viewer rankings, but thanks to the social media posts of those who saw it digitally, we were able to get good viewer ratings on our linear broadcast as well. Indeed, Nippon TV is winning the support of digital natives while linear broadcast as well. Indeed, Nippon TV is winning the support of digital natives while linear broadcast as well. Indeed, Nippon TV has captured the annual viewer ratings “Triple Crown” for 2018 (All Day, Golden Time and Prime Time), marking the fifth consecutive year the company has earned this title, a record streak for all Tokyo-based commercial broadcasters. It reached 7.9% in the all day slot (6-12am), 11.6% in prime time (7-11pm) and 12% in Golden Time (7-10pm), according to Video Research data.

The company Nippon TV also celebrated its 65th anniversary as a broadcaster last year, and it has commemorated it with the show Years of Television—The Power of Sports since 2015 and the companies are releasing at MIPTV the new action-packed new game show format Beat the Rooms: the Japanese company handles sales for Asia, and the European Studios is taking rights for the rest of the world.

Sogo concludes: ‘We also have important partners in other Asian countries and the Western world to develop various business strategies. What we want to achieve with our partners is an understanding of the unique tastes of each region so that we can wholeheartedly lend our unparalleled production expertise to create the most relevant programs’.

### JAPANESE TV MARKET SHARE, BY NETWORKS (OCT-SEP 2018)

<table>
<thead>
<tr>
<th>Network</th>
<th>Pct</th>
<th>Pct Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>NHK</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>Fuji TV</td>
<td>10.1</td>
<td>0.2</td>
</tr>
<tr>
<td>TBS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>9.6</td>
<td>0.5</td>
</tr>
<tr>
<td>TVB</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
</tbody>
</table>

The market and audience behavior have changed significantly. The younger demographics in particular are shifting their viewer preferences and influencing the entire market. Nippon TV has established a solid partnership with Red Arrow (Germany) since 2015 and the companies are releasing at MIPTV the new action-packed new game show format Beat the Rooms: the Japanese company handles sales for Asia, and the European Studios is taking rights for the rest of the world. ‘Our main objective is to always stay abreast of what audiences throughout the world want to watch so that we can continue expanding our sales opportunities’, he adds.

Sogo concludes: ‘We also have important partners in other Asian countries and the Western world to develop various business strategies. What we want to achieve with our partners is an understanding of the unique tastes of each region so that we can wholeheartedly lend our unparalleled production expertise to create the most relevant programs’.

### JAPANESE TV MARKET SHARE, BY NETWORKS (OCT-SEP 2018)

<table>
<thead>
<tr>
<th>Network</th>
<th>Pct</th>
<th>Pct Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>NHK</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>Fuji TV</td>
<td>10.1</td>
<td>0.2</td>
</tr>
<tr>
<td>TBS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>9.6</td>
<td>0.5</td>
</tr>
<tr>
<td>TVB</td>
<td>11.4</td>
<td>0.5</td>
</tr>
<tr>
<td>TVS</td>
<td>10.0</td>
<td>0.5</td>
</tr>
</tbody>
</table>
Kanal7 and the new Turkish media landscape

Turkey is an amazing TV market with 10 nationwide channels offering a wide variety of content. With the Turkish drama high impact in the global market, more TV channels are betting in this genre. This is the case of Kanal7, a private FTA channel that belongs to Prensario International Group which also includes thematic news channel ChuTV, satellite channel TVT, radio stations, AVOD platforms and news portals.

Founded in 1994, it has always aimed to be the voice of all colors of the country and the family channel addressing to the general audience offering from drama series, TV films, classical Turkish films, foreign movies/series to daily woman programs and documentaries.

‘Media market is now very dynamic. As the production quality of drama series and entertainment shows has increased, the audience becomes to have a very high standard and taste for viewing TV. This makes the media landscape even more competitive’, says Yeşim Seçdirmez, Head of Programming Planning and Acquisitions of Kanal7.

‘Televisions and producers have to be open to new challenges in order to meet the expectations of such an audience’, she recommends, and she adds: ‘In Turkey, digital media is growing so fast; ad investment for traditional TV was approximately 50% in 2017 and digital ranked second with its 26% of share. These results are competitive but television viewing still dominates’.

Even though time spent for digital viewing is increasing, traditional TV viewing is same for the last few years as the audience measurement data shows. However, viewers consume TV content as they wish. TV content through these streaming technologies has found a new way to reach audience. In addition, the VOD platforms becomes widespread in the country, but its content is mainly foreign which is preferred mainly by younger audience rather than general audience’, describes Seçdirmez.

‘When we launch a drama series, its success on our AVOD webpage id77mm.com depends on its performance on TV. We observe parallelism between the two even though audience profiles of TV screen and digital are not similar to each other. As Kanal7, we acquire content for both due to a growing demand to watch through second screen and contribution to revenue generation’, she explains.

Regarding the new season drama, The Promise, she says: ‘A country girl who promises to marry the son of an old family friend after this marriage and her mother-in-law does her worst to turn her life into hell’. It is produced by Karambol Yapım and distributed by Eccho Rights. It has been 15 episodes until now. ‘The Promise has increased the average time slot share 25% and led to splendid audience reaction on social media and our digital platforms. It increased the number of visitors on our online live stream webpage by 76% and brought 31% new visitors. And its full episodes get into the trending list on YouTube.’

Another big show in Turkey and abroad is Elf, a long running daily series on its 5th season on air. New season has already been commissioned. ‘Till now, Elf’s performance is consistently doing great. It is the #1 series in Turkey and one of the most important in terms of international sales, having enjoyed already great success in Latin America and South East Asia distributed to almost 40 countries.

About what’s working better now in Turkey, Seçdirmez says: ‘Female and family-oriented dramas are the main focal point of Turkish TV. The stories based on local, traditional and authentic feelings told by exquisite techniques of directing and producing get the viewers emotionally engaged with the characters of the drama, which makes Turkish series “Dizi” the most successful content both at home and in the world market. Entertainment shows as well because we are one of the most successful country when it comes to the adaptation of non-scripted formats and game shows of big brands’.

‘As Kanal7, we invest more in drama, especially daily series which makes our position unique in Turkish market because we are the only TV channel airing daily series on prime time. This is our alternative strategy for highly competitive Turkish tv market which is dominated by weekly dramas’.

Future? She concludes: ‘We concentrate on daily dramas, we don’t have plans for weekly dramas yet. In terms of acquisitions, foreign dramas went well and we decided to be open to foreign content. We haven’t done any international co-production before. But we have always been open to new experiences’.

---

**Turkey:**

- **30-44 female:** 9.69%
- **30-44 male:** 8.49%
- **45+ female:** 7.79%
- **45+ male:** 14.21%
- **<30 female:** 9.00%
- **<30 male:** 9.00%
- **15-29 female:** 4.13%
- **15-29 male:** 1.78%
- **<14 female:** 3.73%
- **<14 male:** 2.85%
- **Total female:** 35.10%
- **Total male:** 35.10%

**Source:** TVR Kantar Media
Visit us at C16.D
Inter Medya Pavilion
Visit us at  C16.D
Inter Medya Pavilion
MIPTV 2019: A new global content market is taking shape

MIPTV is gathering once again the television programming world at Cannes, France, with two large attention issues: on the one hand, the evolution of the venue in itself, facing questioning by large brands that ask for changes in the cost-benefit relationship in order to continue attending. On the other hand, there is a thriving transformation in the world market which, now with certainties and launching dates, is taking form and will fully develop in the future.

MIPTV 2019: el nuevo mercado global de contenidos toma forma

MIPTV vuelve a tener cita en Cannes, Francia, con dos grandes frentes de atención. Por un lado, la evolución del evento en sí, que es cuestionada por muchas marcas fuertes exigiendo cambios de costo-beneficio para seguir participando. Y por otro lado, la apasionante transformación del mercado que está tomando forma, ahora sí con certezas de estrategias y lanzamientos, de aquí a los próximos años.

De MIPTV en el valé mencionar las dos caras de la moneda. Por un lado, la organización Reed Midem ha hecho grandes esfuerzos en generar cambios en el último tiempo, como la adición de importantes eventos satélite para dar fuerza: CannesSeries, con el glamour del festival de cine llevado a la TV/OTT; Mipformats, foco en producción, y otros desarrollos. No sólo de investigación en los mercados, sino el éxito de las comunidades de compradores y vendedores, con volúmenes de citas pianadas a partir de las preferencias de cada uno. Ya se implementan acciones de este tipo en Cannes, como un comienzo de lo que vendrá en el futuro.

La tecnología en los eventos de MIPTV sigue siendo el segundo evento mundial del calendario, con casi el doble de asistencia que Natpe Miami o ATF, otro indisputable con volumen de citas pautadas a partir de las preferencias de cada uno. Ya se implementan acciones de este tipo en Cannes, así como en el caso de MIPTV. Se busca exponer al máximo el producto una vez más que el encuentro sea relevante para los producadores.

No sólo de investigación en los mercados, sino el éxito de las comunidades de compradores y vendedores, con volúmenes de citas pianadas a partir de las preferencias de cada uno. Ya se implementan acciones de este tipo en Cannes, como un comienzo de lo que vendrá en el futuro.

La tecnología en los eventos de MIPTV sigue siendo el segundo evento mundial del calendario, con casi el doble de asistencia que Natpe Miami o ATF, otro indisputable con volumen de citas pautadas a partir de las preferencias de cada uno. Ya se implementan acciones de este tipo en Cannes, así como en el caso de MIPTV. Se busca exponer al máximo el producto una vez más que el encuentro sea relevante para los producadores.

Peter Mercier, senior director, and Pedro Gutierrez, acquisitions, Microsoft Movies & TV, with Kate Coleman, head of content acquisitions, and Sam Felipe, general manager, BT, UK.

Regarding MIPTV, it’s worth mentioning the two sides of the coin. On the one hand, organizer Reed Midem has made efforts to introduce reinforcing changes in the recent past, such as the adding of CannesSeries, bringing the glamour of movie festivals to TV and OTT; MipFormats, focused on production, and other developments. Nevertheless the protest of naysayers, MIPTV continues being the second largest venue of the year, doubling the number of participants that attend Natpe Miami or ATF, two other indisputable worldwide trade shows.

More changes are to happen this year. MipConCon and MipChina have proven successful in coordinating the sellers and buyers communities, with a high volume of business meetings scheduled according to the preferences stated by each side. This type of encounter is being tested in Cannes, as a starting point for what may become feature in the future.

What opponents argue is that the problem is about the roots of the venue; they disputing being changed the same as at Mipcom while their business volume is one third less than in October. They suggest changing the site, maybe the format but essentially modifying the pricing system; this, they say, because in addition to paying for the brochures, there are travel, lodging and design expenses, among others.

What Prensario can say about is that, without this venue, everybody will lose: vendors will be confined to show globally their product once a year instead of two, buyers will lose their chance to see their providers and find new vendors and product in the Spring, the same will happen to the producers... These venues increase intake by themselves, just by allowing people to meet each other. The damage will be noticed later, over time...

The new market chart

Regarding the market itself, the largest issue nowadays is its evolution to digital, as it’s happening with everything else. The worldwide content market is changing from the traditional Movie + Free TV + Pay TV to a new ecosystem where the user has access to the content at any time, through any device and anywhere. Short time ago, the new top players may remained a mystery. Now it is known what will happen: the largest media groups will have their own OTT streaming services in order to reach the final customer without middlemen. And the broadcasters will become studios, to produce multiscreen content with business models adapted to the partners at each project.

It is estimated that there will be between eight and ten “global OTTs”, related to the largest media groups in the world. Each of them may operate several systems at the same time, according to its market targeting goals. In addition, the...
media groups in each nation or region are launching their own systems, which will result in market shares depending in each place on the relative force of local content.

The Disney-Fox OTT, for instance, will be launched between the end of this year and 1Q2020, with three ‘flavours’: Hulu for the unbranded content, Disney+ for branded –-Disney, Pixar, Marvel, Lucas— and ESPN+ for sports. And, here we have another disruption: the studio has decided that it will not license its branded –and most appreciated-- content to third parties, after the OTT has been launched. This heralds a change in its world distribution structure, which will market only unbranded content, such as the titles produced by ABC Studios, FreeForm and other outlets, plus local production. That’s why the studio has started producing regional series, which may be channeled to Hulu but will have more field to handle.

Warner Media will launch its OTT in 2020, after joining AT&T and including Turner. At present it faces a similar uncertainty, its executives being instructed to avoid long-term arrangements, in order to have freedom for decision when the future outlook is defined. In addition, there are
regulación en algunos países, debido a la competencia de otras empresas. NBCUniversal está lanzando su propio OTT en Europa este verano, incluyendo Dreamworks y otros sellos. En regiones como América Latina, tiene incluidos grandes broadcasters como Telemundo. ¿Cómo están reaccionando Netflix, Amazon y otros OTTs ‘puros’ actuales? Igual, destinando máximo foco a la producción de series locales región a región. Un anhelo dicho a viva voz por el estudio, buscando a los canales abiertos. Llegamos a que tanto para los grandes estudios, como para los canales medios, como para los gigantes OTT, Disney+ para el branqueado — Disney, Pixar, Marvel, Lucas— y ESPN+ para deportes. Y aquí una segunda disrupción: el estudio decidió que una vez hecho el lanzamiento, ya no venderá a terceros el material branqueado, que es el estrella. Esto genera un quiebre para los canales medios, como para los gigantes OTT, no content to offer. It is what they will have to do, otherwise they will have no content to offer. Will it be necessary to sign up for all these global OTT’s –the studios’ and other ‘pure’ OTT’s reacting to this? In the same manner, focusing mostly on the production of local series in each region or major country, Netflix has once and again voiced its desire to become a linear TV network in each market, which actually means it aspires to offer local content enough relevant to move users to look for it, as traditionally done with broadcast TV channels. All in all, for both the large studios and the medium-sized TV networks the development of original content is no longer a strategy but a survival issue. It is what they will have to do, otherwise they will have no content to offer.
plus Netflix, HBO, Apple, and so on—so be able to watch the prized content? These players are planning to offer their systems for monthly fees between US$ 7 and US$ 15. If users sign up for 6 to 7 of them, they will end paying US$ 90 to 100 per month, plus the Internet connection. This is more or less what is being paid on a worldwide level for about one-hundred linear pay TV channels.

But, a new media category is emerging: the “aggregators”, offering bundles tailored to more specific preferences. For instance, you’d obtain, for US$ 15 per month, parts of 2-3 OTTs, bypassing the already mentioned count. The systems would not block these aggregators in order to remain competitive at the (savage) positioning war that will happen from now on. At these “aggregators” it will be possible to scale up or down the content requested, as it happens at the Disney World thematic parks.

¿En este nuevo mercado va a haber negocio para todos? Lo bueno que tiene es muchas menos limitaciones físicas que el modelo del pasado, donde si en un país los 2-3 principales canales estaban tomados, no había forma para un entrante de alcanzar ratings masivos. Pero cómo en todo lo online/global, la competencia es más encarnizada, porque todos pueden ser competidores. ¿Alguna receta? Como siempre, vale apoyarse en los basics: apostar fuerte pero con los pies sobre la tierra, crecer pero seguro, generar buen producto, ponerse del lado de los clientes… y el resto se irá dando.
Merges and fusions: the industry reconfigures

With the mergers of titans Disney/Fox and AT&T/Time Warner, the market has started to change its landscape giving a new dynamism to the whole ecosystem. Even when we are talking about something that started about a decade ago, to each fusion, a larger one follows with the goal of not losing footprint.

Comcast

At 2000, Comcast surprised the industry with the intention of buying most of the shares of NBCUniversal from General Electric. It was the first major acquisition and merger of means on a planetary scale. The historical context was another: Comcast was the leading cable provider in the USA at that time, and managed channels such as E Golf Channel and Versus, which later became part of NBCUniversal's signal portfolio.

This acquisition was finally confirmed two years later and meant a series of internal changes within the conglomerate that were taking shape in recent years with, for example, the definitive absorption of Telefónica by NBCUniversal. The operation of the second Hispanic network in the USA and all its international distribution business (Telefónica Internacional) remained in the hands of the corporate structure.

Sky’s case is interesting as September 2018, Comcast / NBCUniversal exceed 21st Century Fox's offer for a stake in the British operator’s control for USD 38.8 billion. In this way, Fox ceded its 39% stake in this company to Comcast for USD 15 billion, which will allow it full control, and was left out of The Walt Disney Company’s orbit.

Disney

The Walt Disney Company is a corporation that does not stop. It already operates ESPN+ in the USA for more than 1 million customers, and plans to launch it as a global sports OTT this year along with its expected Disney+ that will have content from Disney, Marvel, LucasFilms, Pixar and ABC, but also from Fox and its brands, after the acquisition of 21st Century FOX for USD 71,300 millions.

Studios, Premium brands and digital strength has been his formula since 2006 when he bought Steve Jobs animation studio Pixar, and in 2009 with Marvel, finally in 2012 to stay with LucasFilms. The Walt Disney Company is a corporation with unusual strength that, now with Fox, will completely change the stage.

To understand the magnitude, the contents are a good parameter. Disney obtains film and TV studios (20th Century Fox, Fox 2000, Fox Searchlight), as well as the cable as international businesses, but separating the networks and stations that will be in hands of a new company: large franchises such as X-Men, Avatar and Deadpool, or The Simpsons, This Is Us and Modern Family. In the US it controls the majority of Hulu (60%), also participated by Comcast / NBCUniversal (30%) and WarnerMedia (10%).

Internationally, the purchase allows you to manage 350 channels in 170 countries, including Star India, Tata Sky, FX and National Geographic Partners. Endemol Shine Group.

Bob Iger, CEO of The Walt Disney Company confirmed that Disney’s structure will be five blocks of main content within the service that revolve around Disney (TV and movies), Marvel, StarWars, Pixar and National Geographic. The application will offer five different user experiences, with a personalized aspect and particular characteristics, for each of these five content universes, said the press.

AT&T

The competition was immediate and for the same time the US telcos giant AT&T, which had already acquired pay TV operator DirecTV with operations throughout the Americas, confirmed the offer of USD 85,000 million by Time Warner, renamed as Warner Media.

In this case, it is a telecommunications giant that leads the subscription market with DirecTV and, which needed powerful brands to compete in the new ecosystem: the Warner Bros, HBO and Turner Broadcasting System, among the most important and with a global presence.

In the US, AT & T has 16 million Internet
connections and 47 million video connections through DirecTV, DirecTVNow (1.8 million, 2Q 2018) and U-verse; 163.2 million AT&T wireless subscribers adding up to Mexico, and 400 million people in both markets that access the 4G LTE network. DirecTV Latin America has 21.6 million pay TV subscribers (3Q, 2018). At the end of 2018, AT&T president and CEO Randall Stephenson signaled that it will put into operation a ‘new arsenal’ of media properties and indicated that by the end of 2019 a three-tier streaming service will be launched to compete with Netflix. One of those new products will be a plan just for movies; another will have original programming and big box office films, while the third option, and the highest cost, will combine content from the first two plus the WarnerMedia library and licenses from other companies. According to AT & T, these three options will ‘complement’ the current WarnerMedia business: ‘They will benefit our current distribution, expand the audience, increase engagement around the content, and provide data and analysis that will inform on the operation of those products, improving monetization.’, he assured.

John Stankey, CEO of WarnerMedia, said the new streaming will use HBO content, Turner, Warner Bros. to expand the demographic base: ‘We want more content and generate more relationship through digital content.’ He also announced that this content will be limited in other platforms: ‘We are analyzing our next steps in the next two years, where we will suffer several structural changes will happen,’ he added.

The moment of the Indies
But all this merges push not only the ecosystem in the “high ground”. For the last 5 years, indies starting to move, leading the birth of new production titans.

Apollo and 21st Century Fox launched in 2015 EndemolShineGroup with +120 production companies worldwide, and managing 55,000 hours of finished content and 4,321 formats, which reach an online audience of 2.7 billion views per month.

The other big one is ITV Studios Global Entertainment, part of the British private group EndemolShineGroup with +120 production companies worldwide, and managing 55,000 hours of finished content and 4,321 formats, which reach an online audience of 2.7 billion views per month.

The other big one is EndemolShineGroup, acquired John de Mol’s Talpa Media BV, for €500 million adding more than 75 shows on the air in 180 countries, with 16 new formats only that year.

Controlled by LOV Group (Stéphane Courbit) and DeACommunications (61.9%), Vivendi Francia (28.4%) along with other shareholders (9.7%), the third biggest is BanijayGroup, which took a larger Global reach after the acquisition of Zodiak Media (UK) in 2016. It has a slate with over 20,000 hours and 61 production companies in 16 countries. Fremantle Media, recently rebranded as Fremantle, has 31 offices in the world and handles about 12,000 hours of programming and 450 shows developed, representing 100 billions of views in YouTube.

Later 2018, ITV and BanijayGroup started to show interest on acquiring EndemolShineGroup. But after knowing the refusal of the first of them, the group led by Stéphane Courbit and Marco Bassetti, sought to take over the assets of the global giant, with operating income of USD 2,120 million.
Ups & Downs by regions: an industry in continuous change

In this ever-changing industry context, Prensario summarizes the most important news & trends, analyzing region by region: Europe, Latin America and APAC. There are three big coincidences: 1) an increasing OTT offering; 2) more own IPs and original programming; 3) the search of strategic partnerships and co-productions.

Europe

The biggest OTTs like Netflix and Amazon are positioning themselves in the continent, in part because they have been obligated by the new European normative to produce at least a 30% of their programming off the territory. The first step has been to organize and launch local offices that are able to produce scripted and non-scripted content.

In the case of Netflix, the most important news has been the conclusion of the Telemundo content production hub at Ciudad de la Tele, Madrid, along with Secuoya Group that is about to be launched this month. From there, the largest global SVOD expects to produce over 40 series a year for the Ibero-American market.

Major OTTs have found that the only way to compete with a largest number of local digital platforms is the original and local production. And entertainment has become a key asset in part because they have been obligated by the new market to produce over 40 series a year for the Ibero-American market.

Major OTTs have found that the only way to compete with a largest number of local digital platforms is the original and local production. And entertainment has become a key asset in part because they have been obligated by the new market to produce over 40 series a year for the Ibero-American market.

Latin America

The digital business has made a strong impact in the traditional business in Latin America and the biggest players are now emerging again from that ‘experience’ with the best scripts, more valuable production.

The digital news since the beginning of the year has been the return of Televisa, after two years of restructuring and deep changes. Last NATPE Miami, Emily Álvarez Lejar, executive president of the board of directors summarized the moment of the largest Spanish-speaking audiovisual producer: ‘Our transformation is from the root: we are in sync with the industry moment’. A strategic meeting is taking place this MIPTV with Reed Midem, as well as a special presentation at LA Screenings, academic panels at NATPE Budapest, and social events planned for MIPCOM and MIPCanal to allow the networking with global heads of programming and acquisitions.

What are the Latin American buyers looking for? Marcelo Tamburelli, Turner: ‘New stories. The old is a nano-series that kill lots of people and it is glorified; the new is exploring different emotion, and go back to the emotions and inter-personal relations’. Paula Kiriak: ‘Solid and innovative formats like The Voice and MasterChef, which every year show a twist. When they focus in family, they just work’.

Andrés Guerra, United Bolivia: ‘Transversal products that take all the audiences at the same time’. AnnaMaria Katzal, Televizentrum, Honduras: ‘Content that allow us to finish with piracy in our countries: real and more popular stories, more fun, less drama’. Patrício Hernández, Mega (Chile): ‘Daily entertainment shows’.

Adriana Bilbao, Imagen TV (Mexico): ‘Drama from new origins: we’ve innovated with China and others, after the Turkish success’.

Jimmy Arteaga, WAPA TV (Puerto Rico): ‘Entertainment formats to develop

Digital around the world: mobile, internet, social media and mobile social media users

![Digital around the world: mobile, internet, social media and mobile social media users](https://i.imgur.com/3Q3Q3Q.png)

<table>
<thead>
<tr>
<th>Region</th>
<th>Mobile Users</th>
<th>Internet Users</th>
<th>Social Media Users</th>
<th>Mobile Social Media Users</th>
</tr>
</thead>
<tbody>
<tr>
<td>North America</td>
<td>7.67%</td>
<td>41.4%</td>
<td>34.8%</td>
<td>48%</td>
</tr>
<tr>
<td>Latin America</td>
<td>4.38%</td>
<td>30.4%</td>
<td>34.8%</td>
<td>48%</td>
</tr>
<tr>
<td>Asia Pacific</td>
<td>4.38%</td>
<td>56.7%</td>
<td>34.8%</td>
<td>48%</td>
</tr>
<tr>
<td>Europe</td>
<td>3.25%</td>
<td>50.4%</td>
<td>34.8%</td>
<td>48%</td>
</tr>
<tr>
<td>Middle East</td>
<td>1.23%</td>
<td>21.1%</td>
<td>34.8%</td>
<td>48%</td>
</tr>
</tbody>
</table>

Source: UN, GSMA Intelligence, ITU, World Bank, among others.

Big Brother Over the Top was a standalone show exclusive for CEG. All Access OTTs are now increasing the non-scripted format within the international markets. While the digital business has made a strong impact in the traditional business in Latin America and the biggest players are now emerging again from that ‘experience’ with the best scripts, more valuable production.

The digital news since the beginning of the year has been the return of Televisa, after two years of restructuring and deep changes. Last NATPE Miami, Emily Álvarez Lejar, executive president of the board of directors summarized the moment of the largest Spanish-speaking audiovisual producer: ‘Our transformation is from the root: we are in sync with the industry moment’. A strategic meeting is taking place this MIPTV with Reed Midem, as well as a special presentation at LA Screenings, academic panels at NATPE Budapest, and social events planned for MIPCOM and MIPCanal to allow the networking with global heads of programming and acquisitions.

What are the Latin American buyers looking for? Marcelo Tamburelli, Turner: ‘New stories. The old is a nano-series that kill lots of people and it is glorified; the new is exploring different emotion, and go back to the emotions and inter-personal relations’. Paula Kiriak: ‘Solid and innovative formats like The Voice and MasterChef, which every year show a twist. When they focus in family, they just work’.

Andrés Guerra, United Bolivia: ‘Transversal products that take all the audiences at the same time’. AnnaMaria Katzal, Televizentrum, Honduras: ‘Content that allow us to finish with piracy in our countries: real and more popular stories, more fun, less drama’. Patrício Hernández, Mega (Chile): ‘Daily entertainment shows’.

Adriana Bilbao, Imagen TV (Mexico): ‘Drama from new origins: we’ve innovated with China and others, after the Turkish success’.

Jimmy Arteaga, WAPA TV (Puerto Rico): ‘Entertainment formats to develop
Ups & Downs by regions: an industry in continuous change

In APAC, traditional and digital companies are already working together: on April 2018, HBO Asia and Hulu Foxtel Now in a well-established market, and Netflix was too late to participate. APAC is a very sophisticated market with more and more players being launched. Pay TV takes the lead, and Netflix was too late in a well-established market, and Amazon and local GYAO surpass it.

Digital continues to take the attention. IHS Markit reported that native digital companies drive the APAC OTT market, and that China takes the majority of the pie in terms of subscribers (70%); among the 10 most important Pay TV and OTT platforms, three of biggest are Tencent, Baidu and Youku (+130 millions subscribers).

When China is out of the chart, Japan, India and Australia are the main ones. The first one is a very sophisticated market with more and more players being launched. Pay TV takes the lead, and Netflix was too late in a well-established market, and Amazon and local GYAO surpass it.

The mobile-first market India has become a hotspot for domestic and international players. Local and regional content is key to lead in this diverse market. Here, Amazon and Netflix face fierce competition from strong local players Star’s Hotstar and ZEE5.

As a key English-speaking APAC market, Netflix has seen rapid growth in Australia with an increase in local content. Stan, its stronger competitor reached +1 million subscribers (H1, 2018), and Foxtel Now differentiated themselves because of the local content they produce and offer.

When analyzing the key assets, the region shows dynamism and innovation. About the first, Asia is moving fast, along with the global changes. More producers, developments and new platforms are raising more business. The buyers search for the product that makes the difference, while competition increases in most of the APAC markets; sellers are diversifying its programming offer to reach a wider number of clients and audiences.

About the second, there are shorter contents, 4K, virtual reality. Asia is an enormous land of content that is travelling within the continent, and abroad. Japan took the lead with scripted formats and China is heavily investing in animations; Korea is pushing innovative contents.

APAC shows dynamism and innovation. About the first, Asia is moving fast, along with the global changes. More producers, developments and new platforms are raising more business. The buyers search for the product that makes the difference, while competition increases in most of the APAC markets; sellers are diversifying its programming offer to reach a wider number of clients and audiences.

About the second, there are shorter contents, 4K, virtual reality. Asia is an enormous land of content that is travelling within the continent, and abroad. Japan took the lead with scripted formats and China is heavily investing in animations; Korea is pushing innovative contents. Technology is shifting the programming offer and content distribution, while new business models are arising.

About trends, APAC is so vast that it is difficult to pronounce a general concept that covers all the territories. According to a Prensario research conducted last ATF in Singapore, while Korea and The Philippines prefer the romantic series, Thailand and India are producing more supernatural/mystery dramas, and Malaysia and Brunei, horror productions.

There is an increasing mixture of regions at Asian’ tradeshows. For example, last year’s ATF has received more visitors from Western countries looking to seal strategic partnerships in Asia. Independent producers from USA or Ukraine, just to mention two examples, believe there is a potential to co-develop, co-finance and co-produce with Asia. ‘We are here because there are stories that need to be told. We’ve found many interesting and we hope to be able to produce in the region in the near future’, one of the US producer explain.

It is notorious a bigger number of producers and distributors from APAC. Thailand is a good example: JKN Global has launched in Singapore 70 dramas of 25-30 episodes x one hour each. ‘We are investing strongly with the objective to have these productions in the regional and global market soon. We’ll attend new shows the next year’, highlighted Anne Jakrakjatip, CEO of JKN. India is another big case. Apart from an increasing number of distributors, Indian series are succeeding in different markets: CIS, CEE, Latin America, Africa.

Source: GlobalData Research
Gulperi

Nurgül Yeşilçay
Timuçin Esen
The French industry is under pressure

France is this year MIPTV Country of Honour, and organizers will promote a series of conferences and events dedicated to one of the leading European TV industries. For that reason Prensario is dedicating this space to know more about the local and international business, in a report written by Mathieu Bejot, Founder & CEO, Connoisseur Media.

French viewers spent 3.5 hours a day on average in front of their TV set in 2018, almost unchanged since 10 years ago. All quiet on the French front! Hardly so. Younger audiences are abandoning television in droves. Nearly two thirds of the 13-34 yo are SVOD users, and only 14% of them are TV users. Among 50+ years old, the ratios are the exact opposite, leaving broadcasters with an increasingly greying audience.

Although France lags behind for SVOD adoption (less than half internet users subscribe to at least one service, the lowest rate in Europe, according to Ampere Analysis), nearly two thirds of the 15-34 yo users. Among 50+ years old, the ratios are the exact opposite, leaving broadcasters with an increasingly greying audience.

France being the powerhouse of animation production on the continent in large part thanks to the guaranteed annual investment from the public broadcaster. So far, the group has pledged to maintain its level of investment. The digital shift has also pushed France Televisions to reorganize its program units on the model of the kids department. Drama and docs are now commissioned at the group level, and not channel by channel, allowing for more flexibility and coherence.

In order to develop its OTT presence, France Televisions has lately signed a deal with the producers’ associations to secure more SVOD and non-linear rights, in exchange for shorter formats, and guaranteed investments in independent production. Not surprisingly, consolidation and digital are also top priorities for producers who are gearing up for a shift of power toward the broadcasters. The priority given to independent producers since the mid 80’s has been under strong attack from broadcasters who now need to control more rights than they were ever allowed in order to develop strong digital offering. In early March, independent producer Elephant, behind the success of family comedy Desperate Parents, sold a 51% stake to Wedia, the largest online media group in France which boats 250 million unique monthly visitors worldwide. For Elephant, the move will allow it to work on new formats, especially with YouTube stars, and look at new business models. Other examples of consolidation abound, with an increased appetite for the international market, as exemplified by the rapid growth of Federation, or Medialan. The former has been diversifying into kids programs, docs and non-scripted through various alliances, while striking international partnerships. The latter has been investing in AB’s TV channels, production companies in France and outside. Thanks to a carefully crafted system, and despite its constraints, the French TV industry has shown a high level of creativity that is showcased at mip. To maintain and increase that level, new rules have to be laid out soon in order to help all the stakeholders adapt to a fast-changing environment.
Channel 4: ‘We’re set out to innovate and take big risks’

The UK’s Channel 4 is renowned for its innovation and willingness to take risks, producing programs that push boundaries and appeal to diverse audiences. Here, we reproduce the key points from the last edition of INTV, the channel’s annual report, which offers insights into the channel’s strategies, successes, and challenges.

A key trend is the channel’s focus on documentary programming, which has been a staple in its schedule. In the past decade, Channel 4 has capitalized on the rise of documentary series, producing programs like *George Clooney’s Catch-22*, which was a new miniseries co-produced with Hulu, Paramount, and Sky Italy. This strategic approach has allowed the channel to stay relevant and appeal to a broad audience.

Channel 4’s commitment to innovation is exemplified by its willingness to take risks. For instance, the recent release of *The Circle* has been a significant hit, leveraging a unique premise where participants are separated and interact through social media. This has made Channel 4 a leader in the realm of reality TV and has contributed to its growing viewership.

The channel’s focus on partnerships is another notable aspect. Channel 4 has partnered with major international networks, including Netflix, to co-produce content that reaches global audiences. This has not only expanded the channel’s reach but also helped in innovating and experimenting with new formats.

Overall, Channel 4’s strategy is characterized by a commitment to innovation, risk-taking, and partnership. These elements have been crucial in its success and have set it apart in the competitive landscape of British broadcasting.
**Mediaset Italy: enhancing adrenaline**

Mediaset Italy is one of the biggest in Europe, betting on strong generalist FTA traction, speaking to a huge audience with a wide and varied offer both on the scripted and the unscripted side.

According to **Audience**, total listening to Mediaset networks has grown both in prime time and in 24 hours during 2018, reaching 34.7% with an increase of 0.9 points in prime time vs. 2017. The 24-hour Mediaset also performed well with a share of 33.4% and a growth of 0.2 points. But the ratings also increase by concentrating the observation only on the three generalist networks. Despite the multiplication of TV offers, the major Mediaset networks have grown on the commercial target of 15-64 years composed of the public most exposed to new technologies.

**Canale5** in particular is not only the Italian television channel most seen on the commercial target (17.2% in prime time and 16.1% in the 24 hours) but it is also the Italian flagship network with the best growth in the active public both in first evening (+0.7 points and 17.2% share) both in the 24 hours (+0.2 points and 16.1% share).

As for the Mediaset generalists, even **Italia** I grew by 0.4 points in the early evening in 2018 vs. 2017, achieving a 7.3% share of the commercial target. According to **Audience**, while the new **Rete4**, which started in September alone, has already given the first results: from 9 September to January, prime-time listening has already increased by 10.3% on the total audience, bringing the prime time share to 4.3%.

**Fabrizio Battocchio**, head of formats and factual, explains that one of the keys is still to focus mainly on documentaries, either feature and non-feature, scheduling Films only once a week, but “enhancing adrenaline fuelled titles, rather than institutional ones”. “We’ve abandoned Current content while we are testing Disastertainment/Catastrophes and evaluating Big Adventures of men pushing their limits”, According Battocchio, Natural History, Wildlife, Crime and History are genres in constant growth, as well as the “recent appetite” for Engineering and Mega Moves titles who seem to be filling all distributor’s catalogues. “This year 2 big anniversaries lead the trends: Moon and Space content for the 50th anniversary of Moon Landing as well as Science and History to commemorate Leonardo Da Vinci’s 500th”. “Science has proven to be appreciated best if ‘light or pop’ or when portraying great scientific achievements”, he adds.

But he remarks: “Focus is not the only channel broadcasting documentaries. For **Rete4**, for instance, we search for Modern History titles for the late night slots as well as wild life for daytime, Landmarks and Blue chip Natural History for the Prime Time.”

Our leading channel, **Canale5**, is testing Feature Art Docs in late night as well as Live concerts or high quality Biopics of mainstream singers. Wildlife is also part of the schedule, during Sunday’s daytime.

“Entertainment has proved to be sometimes less effective than fiction, but definitely more efficient. **FAANG** companies had to try, especially nowadays, when the audiences seem to be more and more interested in “real” storytelling provided by factual entertainment.

Personally, I think that despite the growth of this genre, linear TV can still single itself out and stand out with big studio shows and live events”, remarks Battocchio.

“Among the main titles that we launched are **Desperate Hours**, from **KM Big Media**, as well as **Terranoa’s Ultima Patagonia**, but it we also produced in-house some events that performed pretty well. In-house production and original commissioning are among our goals for the future”, says Battocchio and highlights **Marte: Missione Insight, Universo misterioso: le ultime scoperte, Vajont, Analisi di un disastro** and **Focus Natur** as some of the best performing shows.
2018 has not only been another leading year for Televisão Independente (TVI), the top broadcaster of Portugal of the last 14 years. Last year, it has won its the second Emmy International — the third for the country — for Payback (Ouro Verde) while it continues to lead the local market with its dramas, as well as promoting them internationally.

Bruno Santos, general manager of programming, “Receiving our second award for “Best Tele novela” by the end of the year was a gift of recognition of our work. The 2019 strategy is to continue innovating with new formats and original stories on the drama side”.

“The Emmy is a moment of celebration for all the people involved in the production and the recognition of an international jury about the work developed by TVI in Portugal. This happens eight years after we received the first Emmy with My Love, the first Emmy given to a Portuguese novela.’

‘For TVI and the Portuguese industry means that our drama continues to be a reference for the international market and even without huge budgets, we continue to deliver in this genre the best storytelling and quality of production. The Emmy also contributed for the international awareness in the international market of Payback, the telenovela was sold already in 30 countries (including USA, Spain, Poland and the MENA region, just to name a few) and we are hoping to close other territories during MIPTV’, he reinforces.

‘For TVI and the Portuguese market, Santos comments: ‘At TVI, we believe in the strength of a balanced mix between news, entertainment and drama. We have drama in prime time from Monday to Friday and entertainment on the weekend nights. We believe in partnerships and in co-development of formats with producers. It is a way of experiment new genres and it can be a new business for the company’.

‘We have already produce a daily strip of reality show, Love on Top, a TVI co-development with Endemol and most recently, in early December TVI launched 50 Horas, an unscripted physical game show pilot developed with Fremantle. The same with the drama side where our sister company Plural is working already in some projects involving other countries and co-productions’, concludes Santos.

Bruno Santos, general manager of programming, TVI
CME: ‘The digital revolution is making TV stronger’

Central European Media Enterprises (CME) is a media & entertainment company operating businesses in five CEE markets: Bulgaria, Czech Republic, Romania, Slovakia and Slovenia. CME was founded in 1994 with the launch of TV Nova in the Czech Republic.

The Group’s operations include 30 TV channels broadcasting to approximately 45 million, and streaming platforms (SVOD, AVOD). And its TV brands are market and audience share leaders in all of its countries of operation with a combined 2018 TV advertising spend of approximately USD 941 million.

“We have achieved strong double-digit growth in profits in 2018, for the fifth consecutive year. This year’s profit growth is also the single most effective tool in keeping our operatins in countries we operate in. Because we’re trying to stay ahead of the curve and offer more and more of precisely such content, our TV channels are by far the first choice for news and entertainment in every one of our territories’.

“The industry is strong in the CEE region, reflecting a steady economic growth in countries we operate in. CME is undergoing a phase of strong business results and growing profits. Our operations are more focused, making a point to keep costs under control while investing more in local content. Our future outlook is positive”, he completes.

Maimusch is also the general director of the Group’s first TV channel to be launched in CEE: TV Nova in the Czech Republic. He explains: ‘The best ways to keep our edge in an ever changing, highly competitive market is to be the go-to source of news in the country, strengthen our local blockbuster brands, excel in production execution, and innovate for good measure. Being relevant today means being local on a world-class level’.

‘The industry is strong in the CEE region, reflecting a steady economic growth in countries we operate in. CME is undergoing a phase of strong business results and growing profits. Our operations are more focused, making a point to keep costs under control while investing more in local content. Our future outlook is positive’, he completes.

Maimusch is also the general director of the Group’s first TV channel to be launched in CEE: TV Nova in the Czech Republic. He explains: ‘The best ways to keep our edge in an ever changing, highly competitive market is to be the go-to source of news in the country, strengthen our local blockbuster brands, excel in production execution, and innovate for good measure. Being relevant today means being local on a world-class level’.

‘The industry is strong in the CEE region, reflecting a steady economic growth in countries we operate in. CME is undergoing a phase of strong business results and growing profits. Our operations are more focused, making a point to keep costs under control while investing more in local content. Our future outlook is positive’, he completes.

Maimusch is also the general director of the Group’s first TV channel to be launched in CEE: TV Nova in the Czech Republic. He explains: ‘The best ways to keep our edge in an ever changing, highly competitive market is to be the go-to source of news in the country, strengthen our local blockbuster brands, excel in production execution, and innovate for good measure. Being relevant today means being local on a world-class level’.

‘The industry is strong in the CEE region, reflecting a steady economic growth in countries we operate in. CME is undergoing a phase of strong business results and growing profits. Our operations are more focused, making a point to keep costs under control while investing more in local content. Our future outlook is positive’, he completes.

Maimusch is also the general director of the Group’s first TV channel to be launched in CEE: TV Nova in the Czech Republic. He explains: ‘The best ways to keep our edge in an ever changing, highly competitive market is to be the go-to source of news in the country, strengthen our local blockbuster brands, excel in production execution, and innovate for good measure. Being relevant today means being local on a world-class level’.

‘The industry is strong in the CEE region, reflecting a steady economic growth in countries we operate in. CME is undergoing a phase of strong business results and growing profits. Our operations are more focused, making a point to keep costs under control while investing more in local content. Our future outlook is positive’, he completes.
CME: ‘The digital revolution is making TV stronger’

bTV Group: ‘TV is highly effective and powerful’

Florian Skala, CEO, bTV Media Group, comments on the successful development of the company and the plans for 2019 in an interview for CEETV that follows the MIPTV. Reproduction in this MIPTV edition. "Our top priority has been to improve the financial results of the company. To this end, we put significant efforts into strengthening the audience results, developing our multiplex presence, and improving our sales performance. And we succeeded because we put a primary focus on high quality content. We also made huge steps in improving the synergies among all the Group’s channels, so that our content performs equally well on TV, online and radio," he explains.

"We expect the market in 2019 to grow, backed well on TV, online and radio," he explains. "We have a lot of exclusive online content already in shooting for the digital platforms of The Voice of Bulgaria and MasterChef Bulgaria. Our news team produces an online video series, News from the Inside, in which our hosts and reporters share insights about their job and how to distinguish professional qualitative journalism from fake news. bTV has upgraded its AVOd and SVOd platforms, bTV Plus and VOYO. About the competition with Netflix, he clarifies: There are conceptual differences between these platforms, which predispose different user habits in Bulgaria. Netflix wins subscribers with its rich library and especially its original productions worldwide, but is still not offered in the local language or with local content in Bulgaria. VOYO is preferred mostly by the numerous bTV viewers who are following their favorite content ahead of the TV broadcast, and at their convenience afterwards,” concludes Skala.

Regarding programming, the executive continues: "We are building on the momentum from our successful seasons in the past two years. We have upgraded seasons of the spring rating leaders The Voice of Bulgaria, MasterChef Bulgaria, MasterChef Bulgaria, Home Makeover, Wife Swap and the Bulgarian series Capital Hillbillies. We have a lot of exclusive online content already in shooting for the digital platforms of The Voice of Bulgaria and MasterChef Bulgaria. Our news team produces an online video series, News from the Inside, in which our hosts and reporters share insights about their job and how to distinguish professional qualitative journalism from fake news. bTV has upgraded its AVOd and SVOd platforms, bTV Plus and VOYO. About the competition with Netflix, he clarifies: There are conceptual differences between these platforms, which predispose different user habits in Bulgaria. Netflix wins subscribers with its rich library and especially its original productions worldwide, but is still not offered in the local language or with local content in Bulgaria. VOYO is preferred mostly by the numerous bTV viewers who are following their favorite content ahead of the TV broadcast, and at their convenience afterwards,” concludes Skala.

bTV launched a brand new studio for news and current affairs. Skala comments: 'It is an entirely integrated studio, implementing state-of-the-art solutions, so far unseen on the local market. It is inspired by similar projects of leading worldwide TV channels, and we are working with internationally acclaimed studio designers. Because of its scale and complexity, the project is under going several stages of preparation before our viewers can see it this spring’.

dramas, crime series, soaps and comedies is growing at astounding rates. Czech viewers are very loyal to characters they’ve grown to love, so we’re seeing our programming strategy relying on key scripted programs making a return year after year.’

‘We’re investing in local scripted programs, original and adaptations of successful foreign formats alike, as well as in entertainment. This year is going to see new episodes of our original crime dramas, Police Modrava and Second Chances, an adaptation of Professor T, as well as our original true crime series, Traces, a new original local comedy, and new seasons of adaptations of international reality and entertainment formats, such as You Face Sounds Familiar and Wife Swap.

Maiwisch concludes: ‘Five TV is by far the most watched medium in the Czech Republic and has the highest reach. We use this fact as the basis for creating a feedback loop between content launched on linear TV and content extended into digital. The content offering on our AVOd and SVOd platforms is built on news, local scripted content and entertainment, the very genres that make the foundation of our success in linear TV. Our strategy is shaped by the fact that we’re, first and foremost, content providers. The platform we use to offer our content on is of secondary importance. Content is king’.

48 PRENSARIO INTERNATIONAL
Europe: OTTs play their strongest battle

The European OTT expansion was not as fast as it was imagined a couple of years ago. The deep development of the television business —especially the paycasters— and an older audience were two of the reasons why OTTs started developing first markets such as Latin America, MENA and APAC. That’s has radically changed and now the main players are holding a tough battle.

Now that they are consolidated and expanding in these emerging territories, Europe has become the most recent battlefield for top global OTTs. In the continent, the two largest and most developed digital markets are UK and Germany while the Southern Europe market— including France— have been moving slower, but now some of them are taking the lead. Let’s take a look.

Global context

The US remains the biggest single territory for SVOD with the three biggest global operators: Netflix reaching 150 million subscribers; Amazon with +40 million, and Hulu with +25 million. While the US growth is slowing, Europe is catching up becoming Hulu subscribers; moving slower, but now some of them are—including France— have been market -including France— have been. The Northern Europe (UK and Germany) while the Southern Europe (Spain, Portugal and Italy) have been

Grupo Secuoya has chosen Ciudad de la Producción as its new production hub in Madrid, built by and managed by Grupo Secuoya

The BBC, ITV and Channel 4 are pledging USD 165 million to make their digital TV platform Freeview a full on-demand service, and ITV has said it is exploring plans for its own standalone SVOD operation, though its hasn’t yet set aside cash to do so recently. The BBC and ITV publicized BritBox, a new streaming service delivering the best British content to the audience. While the companies have anticipated that other partners will be added and both are speaking to regulators and the wider industry about their proposals, they confirmed the aim to launch the service in the second half of 2019.

Spanish paycaster RTVE and commercial groups Mediaset España and Atresmedia have confirmed that they have trained up to launch a new joint interactive platform based on HbbTV, with plans for a new OTT service to follow. Beauled LOVEtv, it will be open to other DTT broadcasters in the country, and promises to ‘improve the experience of consuming TV, allowing interactivity, thanks to HbbTV technology.’ The service will group the audiovisual content of all three with the objective of improving the diversity and quality of the FTA offering and the user experience for those accessing HbbTV services in the country.

Other Europe’s leading public broadcasters have joined forces in a scripted content co-production pact that aims to counter the growing force of US streaming services, was announced in mid-2018. “The Alliance,” has been forged by France Televisions, Rai and ZDF, which also announced three joint projects. Leonardo, a series by Lux Vide and Beta Film for RAI, ZDF and France Televisions; Merger, an espionage series set in Dubai co-produced by Lincoln TV, Cinemax and Wild Bunch for France Televisions and ZDF, and Eternal City, set in Rome’s La Dolce Vita period involving the murder of a French starlet in an apartment on the Via Veneto, and stands.

The Alliance” has been forged by France Televisions, Rai and ZDF, which also announced three joint projects: Das Boot, head of drama, Simone Benvenuti, Elena Arandina, head of drama, Rai (Italy) and Taka Coccia, France Televisions managing director and head of production (Credit: Anna Camerlingo)

SVOD REVENUES BY TOP 5 COUNTRIES (2015-2018):

The BBC has set aside cash to do so. Recently, the company and its main partners, though it’s own stand-alone SVOD operation, though its own stand-alone SVOD operation, though its

The Alliance” has been forged by France Televisions, Rai and ZDF, which also announced three joint projects: Das Boot, head of drama, Simone Benvenuti, Elena Arandina, head of drama, Rai (Italy) and Taka Coccia, France Televisions managing director and head of production (Credit: Anna Camerlingo)

Mediavest Creative and AT&T have formed a joint venture, known as AT&T Media, to focus on AT&T’s media assets

The BBC has set aside cash to do so. Recently, the company and its main partners, though it’s own stand-alone SVOD operation, though its

produced by Aurora TV; Fearless Mind and Banijay Studios France for RAI and France Televisions.

This group is open to the potential participation of other European producers such as RTVE, RTBF, and RTV. Its main goal is to co-finance innovative, higher -profile, and generally major series for viewers in Europe and all around the world, they said in a joint statement. FTV CEO Delphine Cucu, she said that European producers

invest in such original series as a reboot of the German anti-war classic Das Boot, set just after the events of Wolfgang Petersen’s 1981 submarine epic. Local broadcasters, public and private, are joining together to face this strong competition. Germany’s ProSiebenSat.1 has linked up with Discovery Communications’ Eurosport network on a joint SVOD platform, and France Televisions, M6 and TF1 have launched Salto, a French-language streamer.

The BBC, ITV and Channel 4 are pledging USD 165 million to make their digital TV platform Freeview a full on-demand service, and ITV has said it is exploring plans for its own standalone SVOD operation, though its hasn’t yet set aside cash to do so recently. The BBC and ITV publicized BritBox, a new streaming service delivering the best British content to the audience. While the companies have anticipated that other partners will be added and both are speaking to regulators and the wider industry about their proposals, they confirmed the aim to launch the service in the second half of 2019.

Spanish paycaster RTVE and commercial groups Mediaset España and Atresmedia have confirmed that they have trained up to launch a new joint interactive platform based on HbbTV, with plans for a new OTT service to follow. Beauled LOVEtv, it will be open to other DTT broadcasters in the country, and promises to ‘improve the experience of consuming TV, allowing interactivity, thanks to HbbTV technology.’ The service will group the audiovisual content of all three with the objective of improving the diversity and quality of the FTA offering and the user experience for those accessing HbbTV services in the country.

Other Europe’s leading public broadcasters have joined forces in a scripted content co-production pact that aims to counter the growing force of US streaming services, was announced in mid-2018. “The Alliance,” has been forged by France Televisions, Rai and ZDF, which also announced three joint projects. Leonardo, a series by Lux Vide and Beta Film for RAI, ZDF and France Televisions; Merger, an espionage series set in Dubai co-produced by Lincoln TV, Cinemax and Wild Bunch for France Televisions and ZDF, and Eternal City, set in Rome’s La Dolce Vita period involving the murder of a French starlet in an apartment on the Via Veneto, and stands.

The Alliance” has been forged by France Televisions, Rai and ZDF, which also announced three joint projects: Das Boot, head of drama, Simone Benvenuti, Elena Arandina, head of drama, Rai (Italy) and Taka Coccia, France Televisions managing director and head of production (Credit: Anna Camerlingo)
Europe: OTTs play their strongest battle

Germany and France

Germany has the largest and best-funded public broadcasting system in the world, making it a very tough market to break into. Free TV is still the dominant business model. Among Western European countries, Germany and France have been slow to adopt SVODs, including Netflix and Amazon Prime Video, but that’s about to change.

By the end of 2017, 18% of all German households were subscribing to at least one paid VOD service, according to new data from Goldmedia.com. The market appears to be on a growth trajectory. Total revenue at the end of 2017 amounted to €1.1 billion and are anticipated to more than double within only five years, climbing to €2.25 billion by 2023.

Amazon Prime Video and Netflix continue to lead in the German VOD market. Other players are British satellite TV operator Sky, Maxdome, Apple iTunes and Google Play. Specialist streaming services such as DAZN and Eurosport are also seeing an increase in users. Goldmedia said SVOD services account for the highest share of turnover in the German VOD market with a market share around share of 74%, growing to 80% share by 2023.

Similar to the US, the two leading platforms are focusing heavily on producing original content in Germany. Goldmedia said licensed titles streamed via transactional VOD and electronic sell through are also popular among users, notably theatrical movies available to view on-demand just months after they have been released in cinemas.

Spain

Since 2.3 years ago, things are changing deeply. OTTs are racing a strong competition. First, a big number of players have been launched, after Netflix disembark in October 2015. Amazon, HBO (2016), AMC and Sky (2017), added to local service Telefonica’s Movistar and Rakuten’s Wuaki. Secondly, the world’s leading Internet entertainment service, Netflix, is inaugurating sooner or later its 22,000sqm production hub in Ciudad de la Tele, Madrid, built by and managed by Grupo Secuoya. It will be a central facility for Netflix’s growing slate of Spanish-language original content over the coming years including new and existing titles produced by Netflix, as well as series and films made by production partners for the platform.

According to Nielsen Sports, OTTs gain subscribers quickly in Spain: 64% of Spaniards between 16 and 69 years old use a service of this type according to the report “Sport and OTT in Spain” of the consultant last January. As in many global markets, Netflix leads the table followed by Movistar, Amazon Prime Video, HBO, Vodafone and Orange.

In terms of sharing accounts, the study describes it as a ‘common practice’ in the country: 30% of Netflix clients do so with their relatives (36%) and friends (13%); it is 58% in the case of HBO, 56% in the case of Orange, 55% is the case of Vodafone, and 50% in the case of Movistar. The penetration of OTT services among young people reaches 71%. Men represent 65% of the entire OTT audience, and the most popular content is live football.

Italy

SVOD is increasing in Italy, too; the number of subscriptions is getting closer (exceeding it in the forecast) to that of Pay TV, according to an Ernst & Young study, commissioned by Sky, Mediaset, Discovery and Vodafone. The analysis indicated that Netflix, Amazon Prime Video, Telefonica, Now TV, Infinity and Eurosport Player have gone from 2.3 to 5.2 million in 2017, a figure very close to the 6.5 million Pay TV subscribers in Italy (Sky and Mediaset Premium).

Regarding the number of users, since 2017 Italy has gone from 4.3 to 8.3 million, and the free services users from YouTube, Raiplay, Mediaset Play have risen in one year from 1.7 to 2.9 million and taking into account the overlaps between free and paid users we reach 23.8 million users. According to B.I Media Consulting, revenues from this type of services will increase from €6.26 billion euros in 2018 to €8.8 billion in 2021.

The rules ‘enable creators to be remunerated fairly by large online platforms that today, are siphoning the value of the creative sector while fairly by large online platforms that today, are siphoning the value of the creative sector while
Europe

Senior managers, content acquisitions, and ProSiebenSat 1 Media, Germany, Arnold Wens, head of acquisitions, and Virginie Padilla, acquisitions executive, France, Bernard Meyrieu, acquisitions manager, and Tatsiana Boey, acquisitions executive, Switzerland, Francois Jadoulle, coordinator of acquisitions, and Damien Quesara, acquisitions manager.

Acquisitions executives from Channel 4, UK: Ian Katz, director of acquisitions, and Nick Lee, senior acquisitions, Channel 4, acquisitions and coproductions.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +, and Sophie Laurindo, SVP international acquisitions, with Silvia Poubeau, documentaries and coproductions; and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France 3, France: Sonia Latoui, head of acquisitions; Madalina Voda, responsible of fiction; Charlotte Cloquet, content development manager, and Ely Larcher, films responsible at Canal +.

Acquisitions executives from France 2; France: Claire Pauget, head of acquisition at France 2, and Christophe Joly, acquisitions manager.

Acquisitions executives from France 5, France: Claire Pauget, head of acquisition at France 5, and Christophe Joly, acquisitions manager.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Silvia Poubeau, documentaries and coproductions, and Pierrine Laroche, head of acquisitions, Canal +.

Acquisitions executives from France Televisions: Cyril Arnaud, SVP digital and documentary acquisitions, Christiane Poulain, SVP international acquisitions, and Si
Nordic buyers from TVN, Sweden, acquires director, and Jessica Lähr, acquisitions executive, both from TV3 (Finland). Maria Bennie Nielsen, programming GDR (Denmark), and Fredrik Luft, VP programming, NRK (Norway).

Antena3: Javier Ineke Moreno, programming director, Carmen Campos and Tomas Fernandez, both from the production company Rentia; Jose Antonio Aria, director of Antena3; and Mercedes Gómez Itiño, head of acquisitions.

The Balkans: IrDA (Zadar), executive, both from acquisitions, and Johanna Salmela, acquisitions manager, from M3 TV Group (Lithuania), with Kai Goheer, acquisitions director (Lithuania).

Europe: 56...

More attending buyers...

Nordic buyers: Timo Hartmann, senior acquisition manager, TTD (Denmark), with Nina Bjerregaard, product manager and Mari Kana, content manager, both from Canal Digital Norway.

Gila Paterson, acquisitions manager, and Irena Groenendijk, acquisitions executive, both from VFC (Sweden); Elyx Oudegeest, VP acquisitions of TV1 (Lithuania), Andy Jen Ruddington, media manager at Priya TV (Czech Republic).

The Palais: Andréu Zaldivar, acquisitions, deputy program director, and Elena Guadalupe, acquisitions manager, from M3 TV Group (Lithuania), with Marita Lindsey, acquisitions director (Lithuania).

Promesas de Arena

Marina Pass, head of research, Gite, manager, head of TV channels, and James Horne, acquisitions executive, all from Fandis, Estonia.

Michaela Span and Thorsten Hartmann, rights acquisitions, Germany, and Andreas Hartmann, director, both from acquisitions.

European buyers: Georgios Karavokiris, business affairs, and Marit Høiste, director, both from acquisitions.

Buyers from FTV: Laura Stotao Montes, sales director, Luna, content director, and Mike Ray, head of acquisitions, all from FTV.

Buyers from Italy: Sabrina Sant’Agnese, marketing, General manager of FX, director of FX, Clementina Cristallini, director of FX, and Erminia Lazzari, VP acquisition.

Buyers from Italy: Georgia Bonfiglio, acquisitions director, Marco Furlan, acquisitions director, and Marianna de Pasquale, acquisitions director, both from acquisitions.

Lucy Geid gar, director of acquisitions, and Marcia Correia, acquisitions manager, both from Ox Web.

Bays from Turkey: Bahar Osman, head of acquisitions, and Leyla Mevlut, acquisitions director, both from acquisitions.

Bayes from Turkey: Tolga Cakir, senior acquisitions director, and Yanis Aslan, senior acquisitions manager, both from acquisitions.

Buyers from Iran: Saeed Fakhrouy, acquisition director, and Farah Alavi, acquisitions director, both from acquisitions.

Buyers from Turkey: Fatih Cakici, acquisitions director, and Erdal Cihan, acquisitions director, both from acquisitions.

Buyers from Turkey: Faruk Kılıç, acquisitions director, and Cihan Kılıç, acquisitions director, both from acquisitions.

Buyers from Turkey: Cemal Yildiz, VP acquisitions, and Semih Erden, senior acquisitions manager, both from acquisitions.

Buyers from Turkey: Burak Yılmaz, acquisitions director, and Furkan Ercan, acquisitions manager, both from acquisitions.
Ukraine buyers:
Oļa Korchagina, head of acquisitions; Lelja Trakson, general producer; Valeriya Vilkova and Dina Golubkova, from the production company Baltika; Vyara Petkova, director drama and Giorgi Gachechiladze, Broadcaster (GPB): Georgian Public Broadcasting.

TV3 Taaraa (Lithuania), and Jelena Budvytiene, head of acquisitions, LTV (Latvia), with Junita Budvytiene, head of programming, both from Channel One, and Oļa Korchagina from the production company Baltika.

Ronan Roberts, international manager, RTI; Enika Tothova, head of acquisitions, TV Suj; Lubomir Hemes, director, Content Investment Czech Republic and Peter Adamek, contracts manager, RTV Suj.

Bulgarian National Television buyers: Cornelie Doncheva, head of acquisitions, Svetla Shishmanova and Vanya Antkova, general director.

.setAutoHeight();

Walkinh on Sunshine
HIGHS AND LOWS OF A WEATHERMAN

COMEDY SERIES
10 x 45 min. | HD

For more TV-Series or TV-Movies see contentsales.ORF.at

ORF-Enterprise GmbH & Co KG | Content Sales International
Wuerzburgergasse 30, 1136 Vienna, AUSTRIA
E-Mail: contentsales@orf.at | contentsales.ORF.at
A Subsidiary of the Austrian Broadcasting Corporation, ORF
The Nordics, under the spotlight

In recent years, the Nordic market has taken a stronger role on the global stage, with a fresh wind of optimism and a strong investment in more and better local programming. ‘SVT (Sweden), TV4 and TV2 Norway, DR (Denmark), TV2 Denmark and YLE (Finland) are all increasing production budgets and demand new and better scripted and non-scripted content both for their linear service as well as for their digital platforms, reconfiguring the industry and creating new opportunities for content creators’, says Espen Huseby, CEO and Founder, Nordic World.

And international success didn’t take long to arrive. First Sweden and Denmark made to the barriers with global hits like The Bride or The Killing, and then they were followed by Norway and Finland, with titles like These Final Hours and The Falls, respectively. Espen Huseby, or Nordic World, has seen a significant increase in production and scripted drama, with a budget of €650,000 per episode (USD 736,300).

But behind this explosion, there were about 20 years of learning and rebuilding, and the keys have been two mainly on the one hand, years of consumption of content from specialist countries in drama such as US and UK, among several others, and on the other, a great narrative culture and talented authors within literature, especially in the dramatic genre. According to Anette Romer, Head of Acquisitions & Formats, TV2 Denmark, even when it’s difficult to pin point exactly what makes the Nordics different from other regions, there’s an overall relaxed attitude to authorities and rules there is often room for groundbreaking ideas and creativity. ‘There is also a sense of inchoveness in the mentality that makes our programs more focused on solutions, unity and togetherness rather than just exposing people and voting them out. The tagline of TV 2 is “All That We Share”’, she adds.

Now, the challenge is to understand better the business models to reach new markets. Some already begin to open up to new territories like YLE (Finland), which reached a co-production agreement with Parox (Chile) to make its first drama in Latin America, Invisible Heroes, and another with Mediapro (Spain) for The Paradise.

Other key player is NENT Group, the leading entertainment provider in the Nordic region. Through its premium streaming service Viaplay offers a combination of original productions, international films and series, kids content and live sports, while our free streaming service Viafree is a mix of short-form digital exclusives and linear catch-up – think TV for the millennial generation.

‘We operate the Viapay pay TV channels across the Nordic region and free TV channels in Denmark, Norway and Sweden. Our business is in Sweden, where we’ve recently secured our first national licenses, is growing with double digits and we’re the radio market leader in Norway, and our 3 2production companies spread across 17 countries, which together make up NENT Studios, create exciting content for media companies around the world’, says Jakob Mejle Andersen, EVP and Group Head of Content.

The Digital market

The Nordic SVOD market is growing rapidly, with over 45% of the Nordic households with at least one SVOD service by the end of 2018, which means a quite established market, but at same time, much more to grow. Within this year, half of all Nordic households is expected to have at least one paid streaming service.

As in many other areas, Netflix dominance in SVOD is significant with close to 3.5 million subscribing households. But despite its strong position, Netflix’ market share has been pushed down from almost 50% in spring 2016 to 40% today. Instead, local SVOD services such as TVplay and C More, are gaining shares.

‘We see streaming as our main growth driver – there are 12 million households in the Nordic region, but fewer than half use streaming services today. Our belief is that nearly 100% will subscribe to these services in the future, and at a significantly higher rate than the current 1.4 subscriptions per streaming household. And it’s the NENT Group ecosystem, with its unique capacity to reach and monetise, that enables our investment in this huge opportunity’, describes Jakob Mejle Andersen.

The Nordic consumer appetite for SVOD is still growing. ‘We see a shift also that the local services are gaining both in subscribers and shares. This is of course good news for the Nordic media industry, because even when Netflix is leading, there are opportunities and space for other local players as well, specially to those to bet on local production’, remarks Marie Nilsson, CEO Mediavision (Sweden), and she adds. ‘We see signs of an increased local interest, not only in SVOD but also in advertising funded services (AVOD). Our take on this is that the big investments made by Nordic services, in content and technology, have paid off. ‘The Nordic market don’t believe in a linear crack-down, however they are building their digital offering with optimism and are set to fight the big players like Netflix, Disney, HBO and others’, completes Espen Huseby.

Be local, build industry

Another key of the OTT market, is that, on-demand services means at same time that the industry and content is moving from an audience of millions to millions of audiences. So while trend-spotting is still important, there’s more space for niche shows to establish themselves, giving space to new and sometimes unexpected series.

‘Telcos and new OTT platforms with a distinct approach ‘will demand more content and new ideas to be tested as the market is in transformation’, says Espen Huseby, and good example is The Fall. In Sweden, Netflix’s first Icelandic series, created and directed by newcomer Ólafur Pálsson and produced by Truenorth and Mystery Productions.

‘This project in general is a big result for our more ambitious and focused work at RÚV aimed at massively increasing the selection, distribution, and above all else, the quality of Icelandic TV material’, stated Magnús Geir Þórðarson, director general of RÚV.

But this series, with a budget set in €5.5m (USD 6.3 million), is not the first jump on the region for the digital Titan. Quicksand, its first Swedish Original, was launched on April 5 this year, The Rain

‘We’re seeing streaming as our main growth driver – there are 12 million households in the Nordic region, but fewer than half use streaming services today. Our belief is that nearly 100% will subscribe to these services in the future, and at a significantly higher rate than the current 1.4 subscriptions per streaming household. And it’s the NENT Group ecosystem, with its unique capacity to reach and monetise, that enables our investment in this huge opportunity’, describes Jakob Mejle Andersen.

The Nordic consumer appetite for SVOD is still growing. ‘We see a shift also that the local services are gaining both in

In recent years, the Nordic market has taken a stronger role on the global stage, with a fresh wind of optimism and a strong investment in more and better local programming. ‘SVT (Sweden), TV4 and TV2 Norway, DR (Denmark), TV2 Denmark and YLE (Finland) are all increasing production budgets and demand new and better scripted and non-scripted content both for their linear service as well as for their digital platforms, reconfiguring the industry and creating new opportunities for content creators’, says Espen Huseby, CEO and Founder, Nordic World.

And international success didn’t take long to arrive. First Sweden and Denmark made to the barriers with global hits like The Bride or The Killing, and then they were followed by Norway and Finland, with titles like These Final Hours and The Falls, respectively. Espen Huseby, or Nordic World, has seen a significant increase in production and scripted drama, with a budget of €650,000 per episode (USD 736,300).

But behind this explosion, there were about 20 years of learning and rebuilding, and the keys have been two mainly on the one hand, years of consumption of content from specialist countries in drama such as US and UK, among several others, and on the other, a great narrative culture and talented authors within literature, especially in the dramatic genre. According to Anette Romer, Head of Acquisitions & Formats, TV2 Denmark, even when it’s difficult to pin point exactly what makes the Nordics different from other regions, there’s an overall relaxed attitude to authorities and rules there is often room for groundbreaking ideas and creativity. ‘There is also a sense of inchoveness in the mentality that makes our programs more focused on solutions, unity and togetherness rather than just exposing people and voting them out. The tagline of TV 2 is “All That We Share”’, she adds.

Now, the challenge is to understand better the business models to reach new markets. Some already begin to open up to new territories like YLE (Finland), which reached a co-production agreement with Parox (Chile) to make its first drama in Latin America, Invisible Heroes, and another with Mediapro (Spain) for The Paradise.

Other key player is NENT Group, the leading entertainment provider in the Nordic region. Through its premium streaming service Viaplay offers a combination of original productions, international films and series, kids content and live sports, while our free streaming service Viafree is a mix of short-form digital exclusives and linear catch-up – think TV for the millennial generation.

‘We operate the Viapay pay TV channels across the Nordic region and free TV channels in Denmark, Norway and Sweden. Our business is in Sweden, where we’ve recently secured our first national licenses, is growing with double digits and we’re the radio market leader in Norway, and our 3 2production companies spread across 17 countries, which together make up NENT Studios, create exciting content for media companies around the world’, says Jakob Mejle Andersen, EVP and Group Head of Content.

The Digital market

The Nordic SVOD market is growing rapidly, with over 45% of the Nordic households with at least one SVOD service by the end of 2018, which means a quite established market, but at same time, much more to grow. Within this year, half of all Nordic households is expected to have at least one paid streaming service.

As in many other areas, Netflix dominance in SVOD is significant with close to 3.5 million subscribing households. But despite its strong position, Netflix’ market share has been pushed down from almost 50% in spring 2016 to 40% today. Instead, local SVOD services such as TVplay and C More, are gaining shares.

‘We see streaming as our main growth driver – there are 12 million households in the Nordic region, but fewer than half use streaming services today. Our belief is that nearly 100% will subscribe to these services in the future, and at a significantly higher rate than the current 1.4 subscriptions per streaming household. And it’s the NENT Group ecosystem, with its unique capacity to reach and monetise, that enables our investment in this huge opportunity’, describes Jakob Mejle Andersen.

The Nordic consumer appetite for SVOD is still growing. ‘We see a shift also that the local services are gaining both in subscribers and shares. This is of course good news for the Nordic media industry, because even when Netflix is leading, there are opportunities and space for other local players as well, specially to those to bet on local production’, remarks Marie Nilsson, CEO Mediavision (Sweden), and she adds. ‘We see signs of an increased local interest, not only in SVOD but also in advertising funded services (AVOD). Our take on this is that the big investments made by Nordic services, in content and technology, have paid off. ‘The Nordic market don’t believe in a linear crack-down, however they are building their digital offering with optimism and are set to fight the big players like Netflix, Disney, HBO and others’, completes Espen Huseby.

Be local, build industry

Another key of the OTT market, is that, on-demand services means at same time that the industry and content is moving from an audience of millions to millions of audiences. So while trend-spotting is still important, there’s more space for niche shows to establish themselves, giving space to new and sometimes unexpected series.

‘Telcos and new OTT platforms with a distinct approach ‘will demand more content and new ideas to be tested as the market is in transformation’, says Espen Huseby, and good example is The Fall. In Sweden, Netflix’s first Icelandic series, created and directed by newcomer Ólafur Pálsson and produced by Truenorth and Mystery Productions.

‘This project in general is a big result for our more ambitious and focused work at RÚV aimed at massively increasing the selection, distribution, and above all else, the quality of Icelandic TV material’, stated Magnús Geir Þórðarson, director general of RÚV.

But this series, with a budget set in €5.5m (USD 6.3 million), is not the first jump on the region for the digital Titan. Quicksand, its first Swedish Original, was launched on April 5 this year, The Rain
The Nordics, under the spotlight

(Denmark) came to its second season with Miso Film. *Young Wallander* is an English-language series based on Swedish author Henning Mankell’s best-selling Kurt Wallander novels, *Ragnarok* is Netflix’s first Norwegian original, from SAM Productions, and recent acquisitions include Bille August’s *A Fortunate Man* and FLX’s *Bonus Family*, Season 3, both from Sweden.

Lina Brounéus, director of co-productions and acquisitions, Netflix: ‘We are ramping up local content in the Nordics, as part of the group’s ambition to bring more than 100 non-English language series to the world, always looking for authentic, relevant and unique projects from a local viewpoint, with potential on the global market, whatever the genre’.

When speaking about content, both drama and entertainment is at the top of the lists in the Nordics. When it comes to factual entertainment and reality the key words are authenticity, big and likeable characters, an aspirational feel and subjects that resonates with the daily lives of the viewers’, Anette Ramser, Head of Acquisitions & Formats, TV2, leading broadcaster in Denmark with a yearly share of 26% for the main channel and 38% for the whole family of channels, all people.

‘Nordic storytelling definitely has a specific texture. I don’t think there’s any single element that creates this feeling, but rather the combination of writing, scenography, acting, even the lighting – it all adds up to something unique. At the same time, it’s seldom generic. The creative scene in the region continues to evolve (noir forms part of a broader palette...) and we know from our own experience that this storytelling travels – NENT Group has already sold nearly half of our original productions internationally’, shares Mejhede Andersen. NENT Group’s ambition is to premiere at least 20 original productions every year. Our most recent premieres are *Hidden*, an urban fantasy thriller starring Izabella Scorupco, and *Darkness – Those Who Kill*, which is a very intense Danish crime drama. We’ve recently announced *Cryptid*, an unusual noir series inspired by graphic novels, and *Commando*, an international drama created by the award-winning director Per-Olav Sorensen’.

‘There is no doubt that content consuming will keep on changing at an exponential speed which is one of the reasons that we are focusing more and more on our digital business and expanding the way we develop, produce and publish our content. We are not looking into specific strategic alliances at the moment but we are always scanning the business and we are open for talks if we see a potential for TV2’, completes Ramser.

FADE IN:

1. EXT. NEW YORK / BARCELONA - DAY

The New York and Barcelona city skylines merge together.

VOICE-OVER

The first line of a screenplay, the toughest one to write.

You could start by talking about places that haven’t yet been mapped. Imagine a place at the crossroads between New York and Barcelona. Where talent joins together. Fusion. Creative curiosity. Ideas that are much bigger than coordinates.

With the goal of breaking new ground by telling great stories.

As I said, the first line of a screenplay is the toughest one to write. Here’s our go at it:

SUPERIMPOSE: The Mediapro Studio logo.
WELCOME TO THE PLACE WHERE MEMORIES KILL

THE PARADISE
PRISONER OF LOVE

TIME IS FLYING NEVER TO RETURN

Beloved
**ATV: fresh & varied**

**ATV Distribution (Turkey)** upcoming series *Hercai* is being promoted at this MIPTV about an impossible love tale rooting from revenge. Protagonists of the series, Miran and Reyyan come from opponent families. The destiny brings them together and they fall in love. But unfortunately this won’t be enough to tell their own pretty tale.

Another series *Grand Family* is back in our catalogue and it has managed to reach 4th season: it tells the story of Hazer, whom becomes a head of a mafia clique and struggles to maintain the balance between his family and his job. Also, *Lifeline* goes very well in Turkey with its 2nd season and is being highlighted as well.

Muge Akar, content sales deputy manager: ‘Our premium Turkish dramas travel more than 100 countries worldwide and the recent sales include Afghanistan and Slovenia for *Lifeline*. ATV celebrates a quarter century so our drama catalogue is a very diverse one, and buyers can find the best fit for their programming grid. From daily series such as *Don’t Leave Me To* a rating-record holder prime time drama *Lifeline*, or bestseller series from our classic catalogue and always a fresh series like *Hercai*.

In Cannes, global buyers have the opportunity to screen an exotic with this latter title an atmosphere settled in Mardin, where the stunning stone mansions are very famous. Set design is supported with powerful with this latter title an atmosphere settled in Mardin, where the stunning stone mansions are very famous. Set design is supported with powerful

**Universal Cineria: focus on expansion**

Universal Cineria has been expanding in the recent years more than ever, now with more executives and sales people who are covering different territories, including the appointment of Elisa Aquino as VP of Global Sales & Marketing. Also, the sales team continues to attend all the important content markets throughout the year.

Universal Cineria is known throughout the entertainment world as top professional dubbing and subtitling company with a portfolio that includes top US Studios, Lionsgate, Amatone, Netflix, Echo Rights, Kanal D, Deluxe, Canal Plús and several other major global media companies. The company’s stellar Voice Over talent has dubbed award-winning programs such as *El Senor de Los Cielos* and *Sin Senos No Hay Paraiso*. Language specialty includes Spanish, Portuguese, English, French and Castillian with a total of 33 studios, located in Milan, São Paulo, Mexico City, Paris and Barcelona. Universal Cineria Dubbing is a “preferred vendor” of Deluxe Media and Lionsgate. The company has been dubbing most of the global Turkish dramas in Spanish and Portuguese.

“In addition to the quality which is recognized by our clients, we offer post-production services, so we can deliver the final product already mixed and ready to go. And of course our customer service is impeccable,” she adds.

“Our plan is to keep expanding, supporting our sales team so that they can “hit the ground running”, and of course continue attending all the major content markets. Our sales team is traveling to Canada, UK and Russia in May and June, and we are planning a tour in Asia to visit clients in China, Korea and Japan.”

**TV Azteca: ‘We like challenges’**

The strategy of capturing new audiences in Free and Pay TV is giving good results to TV Azteca, according Jorge Berthely, international sales manager, both locally and on the international distribution perspective.

“We have taken up issues with the market, now globally, and we have observed that the product is popular in many markets; it’s not only about novels and documentaries, but also about several other genres of programming,” Berthely adds.

“Such is the case of *La Academia*, which goes through its 14th season in Mexico and has had local versions in countries of Central America and Malaysia; among others, the buyers with whom we talked commented that they understood that things have been done well, and this work must be used, with a focus on Europe and Africa but also Latin America, which is a priority for us. We like challenges and goals”

Among the main titles that the company highlights at MIPTV this season stands new shows like the factual series *Culture Code*, which each episode spotlights the culture of a different location, exploring what is unique about it; or *Demencia*, a series that follows a reporter that decides to admit herself into a psychiatric hospital to solve her grandmother’s murder.

*Maria Magdalena* (8x45’) is an epic melodrama recreating the life of a passionate woman during oppresssing times. A woman different from the rest, one who will challenge the laws of a corrupt society entirely run by men. Lastly is *Wild By Nature*, a television series of wild nature, which deals with the endemic fauna of Mexico, narrated from a fresh, intrepid and original point of view with a message of conservation and care of our species.
Kanal D: two sides stories

Kanal D International (Turkey) arrives to Cannes with its new distribution team and a slate headed by the brand new drama, series centered on a mysterious woman called Musha that settles into Kalender, a famous little town with its litter collection and essence production. She is determined to reveal the buried secrets in town for years and to take her revenge for her lost childhood as Gonca. Price of Passion is the story of a hitman working for his criminal uncle, and a young and idealistic doctor, whose roads crossed in the large mansion together with his family. The courage of Barca and the intelligence of the MKC ensure that the operation is successful, but the pair eventually end up together.

The Good Son centers on a girl that becomes the long-lost heiress of the Cortes' wealth and the sole owner of the family's prized possession: El intermedio, a giant crudel. While Los Bastardos follows a patriarch and the heir to the Cardinal empire that falls in love with an hacienda worker.

Lost Scent, other hot titles are for ABS-CBN: secrets and passion

ABS-CBN’s content, popular for its heartfelt Filipino stories, is made available across other territories through ABS-CBN International Distribution, recognized in the global arena as a reliable foreign content provider. It has been a premier source of high-quality Filipino programming in over 50 territories all over the world and has sold over 50,000 hours of content worldwide. Among the main titles at MIPTV, the company highlights The General’s Daughter, a story about revenge, family and love about a woman that will find herself amid the feud of two families—her fake family and the real. While Los Bastardos follows a patriarch and the heir to the Cardinal empire that falls in love with an hacienda worker.

The Good Son centers on a girl that becomes the long-lost heiress of the Cortes’ wealth and the sole owner of the family’s prized possession: El intermedio, a giant crudel. While Los Bastardos follows a patriarch and the heir to the Cardinal empire that falls in love with an hacienda worker.

Big launch: The Mediapro Studio

Grupo Mediapro (España) takes a step further in consolidating its international expansion and launches The Mediapro Studio, based in Barcelona and 10 creative offices around the world. In addition, it already has 34 series underway in 2019 with a global investment of euros 200 millions to produce series, movies, entertainment shows, short forms and documentaries in Spain, Italy, Portugal, UK, Finland, Colombia, Mexico, Argentina, Chile, US and the MENA region.

The structure of The Mediapro Studio, headed by Javier Méndez Zori, Javier Pons and Laura Fernández Espeso, covers the entire value chain, from the development, creation, production, rendering of audiovisual services, artistic direction and distribution. The Studio is also involved in the financing of new projects.

This represents a paradigm shift in traditional production models in Spain with the creation of a global brand that will allow the Group to create large franchises, finance projects and control distribution rights and intellectual property, in partnership with large international partners.

Currently, The Mediapro Studio shares productions with HBO, Viacom, Amazon, Netflix, Amazon, FOX, Turner, Disney, Yle, Sony, Vee, DirecTV, Hula, Televisa, Univisión, Movistar, TVE, AMC Media, Mediaset España or Globo Internacional. Its creative teams are working on the development of 200 projects in Spain, the United States, Great Britain, Colombia, Argentina, Chile, Portugal and the Middle East. The Mediapro Studio also produces more than 5,000 hours of entertainment programs, with original formats such as El intermedio, Zapando and El comandante del fin del mundo and world franchises such as Ninja Warriors.

Jaume Roures, president and founder, says: “The time has come to transcend our role as a producer to become a Studio. For 25 years we have produced hundreds of high quality projects around the world, with the ability to develop global content, from concept to broadcast, including executive production and artistic direction. Therefore, we feel prepared to go one step further to create unique content.”.

And completes Tatoo Bonet: “We want to be a global company, a key player of the international content industry, increasing our presence globally as part of our evolution. We are very excited about this step that will allow us to expand our audience and increase our production capacity.”
RMViSTAR: more alliances

RMViSTAR (USA), in alliance with Glowstar, are in constant search of new content to meet the ever-changing needs of our clients for original concepts. At this market, the company presents a new line-up of formats and originals, from drama and action to reality and animation, headed by titles like Instagram Girls (20x60’), about twenty-four “goddesses of internet” (more than 1.5 million followers) that compete to win the most likes from the jurors, or The Twins (12x60’), where identical twins will challenge their team of make-up artists, stylists and hairdressers to make them different.

The company has also secured an agreement with One Life Studio (India) for the distribution of Poror, the award-winning epic series in the Americas (Spanish Language) and Spain, and from Super8 (Brazil), is representing Euphoria, a 3D animation of 13x7’ series about a curious astronaut experiencing early childhood discoveries with 39 additional episodes in development. Holes and Walls Warrior is the new 20x11’ project in development about the adventure of three robots-humanoids to save their cyberworld.

‘With these exclusive contents, we offer exciting investment and co-production opportunities to develop or adapt projects in all territories’, says Rose Marie Vega, CEO.

Other hot titles include The Makeups (11x60’), where beauty is redefined with this competition series starting with 40 ambitious territory’, says Rose Marie Vega, CEO.

CDC United: for all audiences

CDC United Network (Belgium) keeps growing thanks to a strategy focused on acquiring commercial titles for distribution in Latin America and systematically partnering with the most important local theatrical distributors to ensure the best possible theatrical release in the territory and with the leading Pay and Free TV stations.

Heading the slate for MIPTV is Manou the Swift (88’), an incredible invention with the help of his friends Lorenzo and Gioconda. An incredible animation of an incredible boy that is creating an incredible invention with the help of his friends Lorenzo and Gioconda.

CDC United Network (Belgium) keeps growing thanks to a strategy focused on acquiring commercial titles for distribution in Latin America and systematically partnering with the most important local theatrical distributors to ensure the best possible theatrical release in the territory and with the leading Pay and Free TV stations.

Heading the slate for MIPTV is Manou the Swift (88’), an incredible invention with the help of his friends Lorenzo and Gioconda.
IndiaCast: renewed drama

IndiaCast Media Distribution (India) assists to MIPTV with a strong and brand new drama catalogue, including new productions and new seasons of the already well-known series. Debikumar Dasgupta, SVP & Business Head – Syndication, highlights Beyronah (306x’30), which shows an impossible love story of two strangers brought together by destiny; after losing their spouses in an accident, they discover that their spouses were cheating on them and were together when they died.

In Silvia (306x’30) two best friends, one broken marriage, and a dangerously addictive affair. Follow the dramatic twists and turns in the lives of a woman, her husband, and her best friend.

Successful Naagin (103x’30) returns on season 3. It’s a series that has redefined entertainment for a finite fiction series with supernatural mysticism at its core. It has captivated the audience in its first two editions. Taking this legacy forward, in the third series, it brings back its legacy of power, passion and revenge.

Once a debauched rock star, Ahaan has finally found his purpose in life, all thanks to Pankti. But what happens when he finds out that the love of his life has always been used by a rich man, who happens to be his uncle, is what will be answered at his wedding.

Biplob is the carefree, spoilt old city of Banaras in Northern India. Biplab is the carefree, spoilt young widow leading a life of dignity abiding by her studies. His life takes an abrupt turn when he encounters Dhaani.

Peppermint: ‘top of the box’ production services

Peppermint (Argentina) is one of the top production services provider in Latin America, focused on big entertainment shows, branded content, concerts and live events. And it also generates own content and formats: game shows, quiz shows, etc.

The company is attending MIPTV to push deals and production services alliances with the U.S. market and especially Europe.

Its Founder and CEO, Nicolás Grapper, has a vast experience on the entertainment business, heading the international division of Endemol, and working on the development of production hubs in Argentina for big shows like The Fear Factor, Wiped Out and 101 ways to leave a Game show, among others. Now, the executive has formed a mix of key people from its former team and bets on replicate that know how at Peppermint.

Regarding the local market, Grapper highlights the combination of high production quality, talent and costs, transforming Argentina into one of the most competitive markets in the region. “We believe that in the coming semesters Argentina will become more competitive, just as it was in those golden years, not only for Peppermint but also for other producing companies, with great opportunities to develop and expand the potential for international cooperation”, explains Grapper.

Peppermint has different divisions: Air, focused on the production of Free TV entertainment shows, and ‘branded content’, producing for advertising agencies and agents in general, apart from TV channels. About its own content, the company has created a full set with the aim to turn itself into a potential partner both for local and international players under one key concept on this new production era cooperation. “We believe that the future will be mainly collaborative, and we are always open to join forces. Work together to make the projects happen”, completes Nicolas Grapper.

New Films: A-list talent

Led by Nesim Hason. New Films International is a full-service production and distribution company servicing the worldwide marketplace. Acquiring, distributing, and marketing feature films and television series, NFI offers a wide variety of genres with A-list talent and an award-winning film catalog which is home to hundreds of titles. As a company on the rise, NFI also produces and co-finances a substantial amount of their own content, with the objective to reinforce themselves in this digital era.

But, according Hason, the largest challenge in the multi-platform era is determining which content is most appropriate for each platform. ‘Of course there is no product that is once-size-fits-all, but now with the growing number of platforms, more and more niches are being created. Therefore, we are putting a greater diligence toward what we can offer that will meet our clients’ needs and demands’.

Among the top shows that the is launching at MIPTV this year is The Territory, set in a quiet provincial town. While the town’s residents act as if everything is fine, the town is rotting from the inside out: teenage gangs, a corrupt mayor, a police chief involved with drug production, a brothel on the outskirts...

New lost starts when the son of the head of a notorious crime family arrives in New York, escaping his past and seeking a new future. He rejects the subservience of the badly exploited foreign workers and is determined to change it. In doing so he will find his true destiny. While Stolen Life shows that every may start when the son of the head of a notorious crime family arrives in New York, escaping his past and seeking a new future. He rejects the subservience of the badly exploited foreign workers and is determined to change it. In doing so he will find his true destiny. While Stolen Life shows that every
The 9th Edition of Treasure Box Japan presents world premieres of the latest formats from eight major Japanese terrestrial broadcasters during MIPFormats on Saturday April 6 from 12.15pm to 1.05pm at Debussy Theatre followed by a snack lunch and networking sessions in Foyer Debussy.

Once again, the joint project allows the Japanese industry to show their most recent developments in the format business. For decades, the country’s unique creativity and innovation have inspired some of the world’s most famous TV programs like Ninja Warrior, Dragon’s Den, Hole in the Wall, among many others. Japanese broadcasters are well known for their groundbreaking creativity and vivid TV formats, so in order to strengthen its efforts to publicize them international, eight leading TV channels are exhibiting their new productions.

Nippon TV launches the crazy, action-packed game show co-created with Red Arrow Studios (Germany), Beat the Rooms; Fuji TV: the prank show Endless Pranks ('60); TV TOKYO: the entertainment live variety show High School 3-C ('30); TBS: the culture and entertainment format Bukkomi Fake Busters; YTV: the game show quiz show Brain Poker; TV Asahi: the romantic reality Sweet Kiss, Bitter Kiss ('30–'60); ABC: the reality show/game show, Golden Spoon: Mama is the Best! ('30); and NHK/NEP the lifestyle/studio-based makeup show Cinderella Network.
Rafael Arayas Ruano, director general de producción, Fernanda Negrini, programadora y manager de mercadeo, Gilberto Villalba, director de programación y mercadeo, y Everly Alay, director de programación.

Pablo Tarancón, director de programación de Globoplay (Brasil), y Jocelynn Villani, vocal de operaciones y director de negocios de Waverly.

Pilar Tellería de Guarracino, directora de programación de Televisa Internacional.

Hugo Aylés, director de producción nacional de Televisa Internacional.

Comisiones de Túnez: Magdalena Gómez, gerente de adquisiciones; Siemara Flores, directora de adquisiciones; Mariano Cossío, director de operaciones; Ana Patricia Díaz, ejecutiva de adquisiciones; y Joaquín Ariño, director de programación y producción de Digital Kids (Chile).

Ana María Blandino, portavoz de FCC, presidente de la CNTV, y Javi Buenos Aires, director de programación y mercadeo, Fernanda Negrini, programadora y manager de mercadeo, Gilberto Villalba, director de programación y mercadeo, y Everly Alay, director de programación.

Pablo Tarancón, director de programación de Globoplay (Brasil), y Jocelynn Villani, vocal de operaciones y director de negocios de Waverly.

Pilar Tellería de Guarracino, directora de programación de Televisa Internacional.

Hugo Aylés, director de producción nacional de Televisa Internacional.

Comisiones de Túnez: Magdalena Gómez, gerente de adquisiciones; Siemara Flores, director de adquisiciones; Mariano Cossío, director de operaciones; Ana Patricia Díaz, ejecutiva de adquisiciones; y Joaquín Ariño, director de programación y producción de Digital Kids (Chile).

Ana María Blandino, portavoz de FCC, presidente de la CNTV, y Javi Buenos Aires, director de programación y mercadeo, Fernanda Negrini, programadora y manager de mercadeo, Gilberto Villalba, director de programación y mercadeo, y Everly Alay, director de programación.

Pablo Tarancón, director de programación de Globoplay (Brasil), y Jocelynn Villani, vocal de operaciones y director de negocios de Waverly.

Pilar Tellería de Guarracino, directora de programación de Televisa Internacional.

Hugo Aylés, director de producción nacional de Televisa Internacional.

Comisiones de Túnez: Magdalena Gómez, gerente de adquisiciones; Siemara Flores, director de adquisiciones; Mariano Cossío, director de operaciones; Ana Patricia Díaz, ejecutiva de adquisiciones; y Joaquín Ariño, director de programación y producción de Digital Kids (Chile).

Ana María Blandino, portavoz de FCC, presidente de la CNTV, y Javi Buenos Aires, director de programación y mercadeo, Fernanda Negrini, programadora y manager de mercadeo, Gilberto Villalba, director de programación y mercadeo, y Everly Alay, director de programación.
**Turner evoluciona como estudio multipantalla**

Turner sigue su transformación de grupo de canales de TV a estudio multipantalla. Y a la vez, busca hacerse de producto referente y variado para atraer hacia sí las sinergias de contenido. Esto es lo que se necesita hoy en día.

**¿Qué significa ser estudio multipantalla?** Produce para los canales propios y para terceros, para cualquier plataforma con modelos dinámicos que cambien según los partners y los proyectos que se traten. Si es referente en filmes en TV paga, produce entretenimiento para OTT, y así. Señala Tomás Yankelovich, EVP y CCO: "Ante la nueva etapa del mercado que está surgiendo, con los distintos players fuertes lanzando sus propias plataformas OTT para llegar directo al público, se viene un escenario híper fragmentado donde hay que lograr anclajes que sus propias plataformas OTT para llegar directo al público, se viene un escenario híper fragmentado donde hay que lograr anclajes que funcionan muy bien. En la producción para terceros, casos como el quiz show Pasapalabra, que estamos produciendo en Argentina, Chile y Uruguay, o La Divina Comida, que lo hemos producido en Chile y en breve también se producirá para Argentina. Luego, otros títulos como Bake off, Primera Cita, Overhaulin Argentina, Un pequeño gran viaje, con Iván de Pineda, Privet Rusia… generamos contenidos muy variados".

"Los modelos en entretenimiento suelen ser distintos a los de ficción. Generamos la producción, los canales de TV abierta lo emiten afrontando una parte de los costos y nos quedamos con los derechos. En scripted en general el canal invierte fuerte y se queda con el IP. Nosotros lo que solamente, por ejemplo, compramos un formato y lo lanzamos. Más allá de uno u otro modelo, lo importante es lograr experiencias productivas y que se alimente el conjunto", agrega el ejecutivo.

La oferta de Turner hoy incluye el material tradicional de Hollywood, películas nuevas, series locales, deportes, espectáculos y cada vez más non scripted, productos propios y para terceros, y además rubricó un acuerdo con Warner Bros para la representación de la venta de sus formatos con la exclusividad de producción para América Latina. A los hubs de producción en Argentina y Chile, se han sumado Perú, Brasil y México.

"Lleva ya dos años en Turner y la misión es transformarnos de un grupo de adquisiciones a otro que genera contenido original y se queda con el IP, para seguir impulsoando. Cada vez más somos esta segunda condición. Hay que evolucionar en forma progresiva, contemplando todos los aspectos del negocio para no perder impulso, pero es clave el cambio. No se trata sólo de tener contenido original, también es el know how y el músculo para llevar adelante toda la operatoria."

"Por eso, dentro de los procesos un gran desafío ha sido la conformación del equipo de trabajo, la transformación es producto no de una persona sino de los logros del conjunto. Por ejemplo, hemos dejado de tener responsables cruzos, para tener especialistas verticales, en scripted, no scripted, marketing, conteo, syndication, adquisiciones… cada área necesita estar profundizados sinergiándose. ¿Qué más se viene? El futuro es lo que se ve, hay que darle sustentabilidad y productividad a través del tiempo".

---

**TOP 20 DE TV PAGA, POR CANAL**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Canal</th>
<th>Multi-Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cartoon Network</td>
<td>0.77</td>
</tr>
<tr>
<td>2</td>
<td>Discovery Kids</td>
<td>0.61</td>
</tr>
<tr>
<td>3</td>
<td>FOX Channel</td>
<td>0.56</td>
</tr>
<tr>
<td>4</td>
<td>TNT</td>
<td>0.56</td>
</tr>
<tr>
<td>5</td>
<td>Disney Channel</td>
<td>0.53</td>
</tr>
<tr>
<td>6</td>
<td>AXN</td>
<td>0.45</td>
</tr>
<tr>
<td>7</td>
<td>Warner</td>
<td>0.44</td>
</tr>
<tr>
<td>8</td>
<td>Disney Y</td>
<td>0.42</td>
</tr>
<tr>
<td>9</td>
<td>TNT Series</td>
<td>0.40</td>
</tr>
<tr>
<td>10</td>
<td>Nickelodeon</td>
<td>0.29</td>
</tr>
<tr>
<td>11</td>
<td>Nickelodeon</td>
<td>0.29</td>
</tr>
<tr>
<td>12</td>
<td>Cinemax</td>
<td>0.35</td>
</tr>
<tr>
<td>13</td>
<td>TNL</td>
<td>0.35</td>
</tr>
<tr>
<td>14</td>
<td>Discovery Channel</td>
<td>0.34</td>
</tr>
<tr>
<td>15</td>
<td>Disney XD</td>
<td>0.33</td>
</tr>
<tr>
<td>16</td>
<td>Discovery Home &amp; Health</td>
<td>0.29</td>
</tr>
<tr>
<td>17</td>
<td>FX</td>
<td>0.29</td>
</tr>
<tr>
<td>18</td>
<td>Universal TV</td>
<td>0.28</td>
</tr>
<tr>
<td>19</td>
<td>Boomerang</td>
<td>0.28</td>
</tr>
<tr>
<td>20</td>
<td>History</td>
<td>0.25</td>
</tr>
</tbody>
</table>

Fuente: KANTAR / Grab Media

---

Un gallo para Esculapio, serie producida junto a addhesia y Cubilcamos en Argentina.

---

Un pequeño gran viaje, con Iván de Pineda, Privet Rusia... generamos contenidos muy variados.
Chilevisión: ‘Flexibilizar la transmisión y generar contenidos relevantes’

2018 fue un excelente año para Chilevisión: pasó del tercer al segundo lugar en sintonía gracias a un cambio estratégico en el contenido en el que se focalizó en los contenidos familiares y en empujar a un co-visionado de sus programas. Así, potenció su prime time con shows como Pasapalabra, Bake off, La Noche es Nuestra, La Divina Comida e Invencibles y con ello, logró 10,3 puntos de rating hogar y 4,4 en rating comercial, con lo que se ubicó en el segundo lugar de la franja.

Javier Goldschmied, director de Programación, comenta: ‘En el bloque matinal también logramos un hito histórico: por primera vez La Mañana se ubicó en el segundo lugar en su horario con un promedio de 5,3 puntos de rating. También logramos excelentes resultados con eventos deportivos como Copa América Femenina donde promediaron 20,2 puntos de rating hogar y 8,1 de rating comercial, obteniéndonos en el primer lugar del horario. Lo mismo sucedió con los amistosos la selección Chilena de Fútbol masculina que promediaron 30,5 puntos hogar y 11,9 de rating comercial’.

Para 2019, habrá una serie de cambios enfocados a fortalecer su estrategia familiar y profundizando el co-visionado: ‘En ese sentido destacamos dos bloques: uno es la renovación del bloque matinal con Contigo en la Mañana, más ciudadano y con información en la calle y de utilidad, al que le sigue Viva la Pipol, una propuesta dinámica y diferente’, añade.

‘También habrá un cambio en el prime de los viernes con PH: Podemos Hablar, donde tendremos una oferta de contenidos nunca antes vista en Chile en ese horario: un programa de conversación que nos dará una nueva mirada de gente muy relevante en el país, aporta Goldschmied.

Sobre el mercado chileno, comenta: ‘La TV está viviendo un contexto similar a lo que ocurre a nivel mundial: un menor encendido, audiencias más complejas de atraer, competidores multiformatos y nuevas formas de consumo que tensionan la linealidad de la televisión actual. Desde Turner Chile y Chilevisión trabajamos en una estrategia de difusión de contenidos que permita flexibilizar el actual modelo de transmisión, que atienda por su alto valor de relevancia y que pueda ser consumido y transmitido fácilmente por redes sociales’.

‘En la TV abierta la audiencia busca compartir emociones colectivas que permitan generar vínculos instantáneos. Un gran ejemplo son los deportes, que es un tipo de contenido que es irrepetible y que tiene un valor en su consumo en directo. En otras plataformas lo que vemos es un consumo flexible, más aislado y que genera microcomunidades que no interactúan entre sí’.

‘En estos dos mundos estamos pensando en un mayor control de parte de la audiencia, siempre considerando que el lineal tiene un valor que sigue siendo clave para la industria’, subraya Goldschmied.

Y concluye: ‘Distribuimos el contenido principalmente por nuestra pantalla lineal, pero nuestra audiencia puede seguir distintos programas a través de nuestro sitio web o consumir lo más importante por redes sociales’.

Chilevisión potenció su prime time con shows como La Noche es Nuestra e Invencibles

<table>
<thead>
<tr>
<th>CHILE: RATING ANUAL PROMEDIO, POR CANALES (2018)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Encendido</td>
</tr>
<tr>
<td>Prime Time</td>
</tr>
<tr>
<td>Dia Completo</td>
</tr>
<tr>
<td>Pago</td>
</tr>
<tr>
<td>Mega</td>
</tr>
<tr>
<td>Chilenvisión</td>
</tr>
<tr>
<td>Canal 19</td>
</tr>
<tr>
<td>TVN</td>
</tr>
<tr>
<td>Fuente: Kantar Ibope Media</td>
</tr>
</tbody>
</table>

Argentina

Land of Passion and Revenge

Luciana Eguirrola | International Sales | leguirrola/pol-ka.com.ar | Tel: +54 11 4588 9200

Pol-ka

www.pol-ka.com
AMÉRICA LATINA

Contar: rompiendo barreras

A casi un año del lanzamiento del Viacom International Studios (VIS) el balance de la empresa ha sido altamente positivo. Con esta nueva forma de desarrollo, producción y distribución para todo el mundo, que unifica las plataformas de Viacom International Media Networks, Telefe (Argentina) y Porta dos Fundos (Brasil), la empresa ha logrado posicionarse como ‘líderes en la provisión de contenidos de alta calidad, de todos los géneros y para todo tipo de audiencia, tanto en español como en portugués’, según indica Federico Cuervo, SVP Head de VIS.

Bajo este nuevo esquema de distribución de contenido, VIS ha cerrado en los últimos meses varios acuerdos con clientes clave en todo el mundo. Entre los más destacados, el ejecutivo destaca el lanzamiento de las películas Animal, con FOX, y Re-Love, con Paramount Pictures y protagonizada por Natalia Oreiro, la serie infantil juvenil Club57 con la italiana Rainbow Group, y Noodles, también de Nickelodeon, junto a Mediapro, con emisiones en RCN (Colombia). Además estamos trabajando muy fuerte con los player digitales, con proyectos como Homero de Porta dos fundos y Dark Who, ambas para Amazon, y R, para CableVídeo, entre otros, y trabajando en nuevos formatos, como el reality de supervivencia Resistiré, en coproducción con Mega (Chile) y licenciada a TV Azteca en México, que ya es un suceso de audiencia’, agrega Cuervo.

Otra gran novedad es Atrapo a un Ladrón, serie basada en la película de Alfred Hitchcock y en co-producción con Paramount Channel en Europa.

‘La industria está en pleno proceso de transformación y evolución. Los comportamientos de consumo de contenidos audiovisuales cambian, eso requiere una adaptación constante para poder capitalizar la inversión en contenidos de manera rápida, dinámica y efectiva’, completa el ejecutivo.

‘El público está cada vez más selectivo y demanda contenido de calidad, que lo sorprenda todo el tiempo. En este proceso de transiciones clave el rol de la creatividad y la innovación. Por eso hemos armado un equipo muy sólido de desarrollo y producción para llegar a la audiencia en cualquier plataforma, propia o de otros. Nuestro foco es desarrollar y producir buenas historias para todo tipo de audiencia, contenidos atractivos tanto para el público infantil como para el adulto’. ‘En definitiva, la fuerza de Viacom puesta al servicio de los contenidos de calidad’, completa el ejecutivo.

Viaram: ‘La fuerza puesta al servicio’

13 TELESENIERS DRAMATICOS 80 x 45

Talles @comarex.tv (5269) 5201 1490 www.comarex.tv

For YOUR LOVE

BLOOD PACT

FRIENDS UNTIL DEATH DO THEM PART

PRENSARIO INTERNATIONAL

B2 PRENSARIO INTERNATIONAL

Contar: rompiendo barreras

A un año de su lanzamiento, Contenidos Argentinos (Contar), plataforma del Sistema Federal de Medios y Contenidos Públicos (Sllynuc) ha mostrado una importante evolución, tanto a nivel local como internacional.

Por un lado, se trata del SVOD local de contenidos producidos y por producirse; por otro, es la plataforma online desde donde compradores globales pueden revisar el contenido para adquisiciones bajo cerca de 10 categorías. Finalmente, trabaja como agente comercial, buscando internacionalizar los contenidos argentinos en el mundo.

Uno de los grandes desafíos desde su lanzamiento ha sido la ficción; la primera temporada de El Millenario fue visto por más de 500.000 usuarios cada episodio, disponible luego de la emisión en TV abierta (catch up). Si se tiene en cuenta la audiencia de la emisión en TV abierta (catch up), puede decirse que ambas plataformas se complementaron perfectamente logrando grandes resultados.

‘Estamos muy felices con los resultados, pero sabemos que esto es solo el comienzo. Hay un potencial enorme de desarrollar nuevos vías’, dijo Martín Lucas, jefe de gabinete.

‘En cuanto al OTT, la plataforma tiene miles de títulos disponibles para visualización online, entre los que hay ficción, infantiles, documentales, entre otros. Sin dudas hemos dado u paso en la modernización del sistema de medios públicos. Contar no compite, complementa el alcance de nuestros contenidos’, completa.

Uno de los grandes drivers desde su lanzamiento ha sido la ficción: la primera temporada de Sobremesa, con Emiliano Martín Lucas, jefe de gabinete del Sfmycp, junto a Federico Amendola del área internacional.

‘Participamos en MIPCOM pasado por segundo año consecutivo, con emisiones en español y portugués, varias series, entre otras, y trabajando en más formatos, como el reality de supervivencia Resistiré, en coproducción con Mega (Chile) y licenciada a TV Azteca en México, que ya es un suceso de audiencia’, agrega Cuervo.

Otra gran novedad es Atrapo a un Ladrón, serie basada en la película de Alfred Hitchcock y en co-producción con Paramount Channel en Europa.

‘La industria está en pleno proceso de transformación y evolución. Los comportamientos de consumo de contenidos audiovisuales cambian, eso requiere una adaptación constante para poder capitalizar la inversión en contenidos de manera rápida, dinámica y efectiva’, completa el ejecutivo.

‘El público está cada vez más selectivo y demanda contenido de calidad, que lo sorprenda todo el tiempo. En este proceso de transiciones clave el rol de la creatividad y la innovación. Por eso hemos armado un equipo muy sólido de desarrollo y producción para llegar a la audiencia en cualquier plataforma, propia o de otros. Nuestro foco es desarrollar y producir buenas historias para todo tipo de audiencia, contenidos atractivos tanto para el público infantil como para el adulto’. ‘En definitiva, la fuerza de Viacom puesta al servicio de los contenidos de calidad’, completa el ejecutivo.

Federico Cuervo, SVP Head de VIS

Atrapo a un Ladrón, coproducción con Paramount Channel en Europa
Disney+ prepara su lanzamiento

Disney+, OTT que la compañía lanzará a fin de año, incluirá en su catálogo todos los títulos que Disney produjo a lo largo de su historia, según confirmó Bob Iger, CEO de la empresa, durante la reunión anual de accionistas que tuvo lugar la semana pasada.

‘Disney+ combinará lo que llamamos producto de biblioteca, películas y TV, con un montón de productos originales. Y, en algún momento, poco después del lanzamiento, albergará todo el catálogo de películas de Disney. Luego, por supuesto, estamos produciendo una serie de películas y programas de TV originales que también tendrán la marca Disney’, informó Iger.

La plataforma de Disney ofrecerá a los suscriptores películas clásicas como Dumbo y Blancanieves, junto a otros títulos más modernos como Frozen y Zootopia. Entre las nuevas producciones, se confirmó la serie de acción en vivo de Star Wars denominada The Mandalorian, y una serie original de Marvel.

Movistar Play llega a México

Telefónica México lanzará año brindar su servicio de TV por streaming a través de su aplicación Movistar Play, según confirmó Carlos Morales Paulín, presidente de la firma en ese país.

‘En Telefónica ya tenemos un servicio que se llama Movistar Play, un servicio OTT que tiene mucho contenido y que ya se ofrece en otros servicios de otros países. Queremos que salga pronto en México, probablemente este año’, aseguró el CEO de la compañía.

Cabe recordar que el 6 de junio de 2018 entro en vigencia la Concesión Única, aprobada el Instituto Federal de Telecomunicaciones (IFT), que permite a Telefónica prestar cualquier servicio de telecomunicaciones, y el grupo español promete aprovechar esta oportunidad para dar contenido via streaming a partir de este año.

Pantaya, más local

Lionsgate y Hemisphere Media Group anunciaron que su servicio en español Pantaya lanzará este otoño la primera serie original en español de su historia: El Juego de las Llaves (The Game of Keys), que constará de 10 episodios y un elenco encabezado por Maite Perroni.

Con la producción ya en marcha en la Ciudad de México, esta comedia cuenta con un importante elenco de estrellas y debutará de forma exclusiva en USA a través de la plataforma, que está también disponible a nivel internacional en más de 200 países y territorios a través de Amazon Prime Video.

‘El Juego de las Llaves será una cita ineludible para el grueso de nuestro público en Estados Unidos, y algo completamente distinto a lo visto hasta ahora en este espacio’, completó Mario Almeida, VP de desarrollo, programación y adquisiciones de Pantaya.

Gravitas Ventures lanza nuevo SVOD

Gravitas Ventures, empresa de Red Arrow Studios, lanzó su servicio de SVOD Gravitas Movies, disponible en USA a través de Xfinity X1 de Comcast, junto con Apple TV y dispositivos iOS, Roku, Amazon Fire TV, así como Android y Android TV. Se espera su lanzamiento mundial a finales de este verano.

‘Al lanzar nuestro servicio SVOD, estamos dando el siguiente paso para llevar nuestra vasta biblioteca de películas a una audiencia global’, dijo el presidente de Gravitas Ventures, Michael Murphy. ‘Dado el volumen, la diversidad de programación y la frecuencia de actualización, tenemos una de las mejores propuestas de valor en el mercado hoy en día para los fanáticos de las películas y documentales independientes y planeamos mantener la oferta fresca y nueva en los próximos años’.
Las Smart Cities en Latinoamérica apuestan por varias áreas de desarrollo: sostenibilidad medioambiental, transporte, empleo, seguridad y competitividad. En base a un informe de Markets&Markets, se espera que el tamaño del mercado de las ciudades inteligentes aumente de USD 308.000 millones en 2018 a USD 717.200 millones para 2023, a una tasa de crecimiento anual compuesta (CAGR) de 18.4% durante ese período.

La región es el área en desarrollo con mayor tasa de urbanización del planeta. La tendencia estimada por las Naciones Unidas indica que, en 2050, el 90 % de su población habitará en megaciudades (áreas metropolitanas de más de 10 millones de personas), que se han convertido en los puntos focales del desarrollo latinoamericano.

Frente a esta creciente urbanización, se hace imperativo planificar las ciudades, logrando que estas sean cada vez más sustentables, inclusivas y tecnológicas. Si no existe planificación, la urbanización creciente podría dañar el medioambiente, acelerar el cambio climático, impactar negativamente en los niveles de pobreza y desigualdad, entre otras consecuencias perjudiciales para la calidad de vida de las personas.

Ya hay varios proyectos de ciudades inteligentes que han avanzado a lo largo de los años y hoy comienzan a dar buenos resultados. Por ejemplo, Medellín, en Colombia, es la única ciudad de la región con un tiempo para llegar al trabajo inferior a la media mundial gracias a la implantación de tecnología inteligente para la gestión del tráfico y el transporte. Mediante el uso de videocámaras, semáforos con tecnología, productos de entretenimiento.

Santiago de Chile también resulta por su lucha decidida contra la contaminación del aire, particularmente en el invierno. En este punto son cruciales los planes para aliviar las congestiones provocadas por el tráfico. Esto se ve dificultado porque el área metropolitana se compone por 34 comunidades independientes, cada una con su propio alcalde.

Por su parte, Buenos Aires ha combinado la renovación urbana con el desarrollo de ciudades inteligentes aumente de USD 308.000 millones en 2018 a USD 717.200 millones para 2023, a una tasa de crecimiento anual compuesta (CAGR) de 18.4% durante ese período.

La región es el área en desarrollo con mayor tasa de urbanización del planeta. La tendencia estimada por las Naciones Unidas indica que, en 2050, el 90 % de su población habitará en megaciudades (áreas metropolitanas de más de 10 millones de personas), que se han convertido en los puntos focales del desarrollo latinoamericano.

Frente a esta creciente urbanización, se hace imperativo planificar las ciudades, logrando que estas sean cada vez más sustentables, inclusivas y tecnológicas. Si no existe planificación, la urbanización creciente podría dañar el medioambiente, acelerar el cambio climático, impactar negativamente en los niveles de pobreza y desigualdad, entre otras consecuencias perjudiciales para la calidad de vida de las personas.

Ya hay varios proyectos de ciudades inteligentes que han avanzado a lo largo de los años y hoy comienzan a dar buenos resultados. Por ejemplo, Medellín, en Colombia, es la única ciudad de la región con un tiempo para llegar al trabajo inferior a la media mundial gracias a la implantación de tecnología inteligente para la gestión del tráfico y el transporte. Mediante el uso de videocámaras, semáforos con tecnología, productos de entretenimiento.

Santiago de Chile también resulta por su lucha decidida contra la contaminación del aire, particularmente en el invierno. En este punto son cruciales los planes para aliviar las congestiones provocadas por el tráfico. Esto se ve dificultado porque el área metropolitana se compone por 34 comunidades independientes, cada una con su propio alcalde.

Por su parte, Buenos Aires ha combinado la renovación urbana con el desarrollo de ciudades inteligentes aumente de USD 308.000 millones en 2018 a USD 717.200 millones para 2023, a una tasa de crecimiento anual compuesta (CAGR) de 18.4% durante ese período.

La región es el área en desarrollo con mayor tasa de urbanización del planeta. La tendencia estimada por las Naciones Unidas indica que, en 2050, el 90 % de su población habitará en megaciudades (áreas metropolitanas de más de 10 millones de personas), que se han convertido en los puntos focales del desarrollo latinoamericano.

Frente a esta creciente urbanización, se hace imperativo planificar las ciudades, logrando que estas sean cada vez más sustentables, inclusivas y tecnológicas. Si no existe planificación, la urbanización creciente podría dañar el medioambiente, acelerar el cambio climático, impactar negativamente en los niveles de pobreza y desigualdad, entre otras consecuencias perjudiciales para la calidad de vida de las personas.

Ya hay varios proyectos de ciudades inteligentes que han avanzado a lo largo de los años y hoy comienzan a dar buenos resultados. Por ejemplo, Medellín, en Colombia, es la única ciudad de la región con un tiempo para llegar al trabajo inferior a la media mundial gracias a la implantación de tecnología inteligente para la gestión del tráfico y el transporte. Mediante el uso de videocámaras, semáforos con tecnología, productos de entretenimiento.

Santiago de Chile también resulta por su lucha decidida contra la contaminación del aire, particularmente en el invierno. En este punto son cruciales los planes para aliviar las congestiones provocadas por el tráfico. Esto se ve dificultado porque el área metropolitana se compone por 34 comunidades independientes, cada una con su propio alcalde.

Por su parte, Buenos Aires ha combinado la renovación urbana con el desarrollo de ciudades inteligentes aumente de USD 308.000 millones en 2018 a USD 717.200 millones para 2023, a una tasa de crecimiento anual compuesta (CAGR) de 18.4% durante ese período.

La región es el área en desarrollo con mayor tasa de urbanización del planeta. La tendencia estimada por las Naciones Unidas indica que, en 2050, el 90 % de su población habitará en megaciudades (áreas metropolitanas de más de 10 millones de personas), que se han convertido en los puntos focales del desarrollo latinoamericano.

Frente a esta creciente urbanización, se hace imperativo planificar las ciudades, logrando que estas sean cada vez más sustentables, inclusivas y tecnológicas. Si no existe planificación, la urbanización creciente podría dañar el medioambiente, acelerar el cambio climático, impactar negativamente en los niveles de pobreza y desigualdad, entre otras consecuencias perjudiciales para la calidad de vida de las personas.

Ya hay varios proyectos de ciudades inteligentes que han avanzado a lo largo de los años y hoy comienzan a dar buenos resultados. Por ejemplo, Medellín, en Colombia, es la única ciudad de la región con un tiempo para llegar al trabajo inferior a la media mundial gracias a la implantación de tecnología inteligente para la gestión del tráfico y el transporte. Mediante el uso de videocámaras, semáforos con tecnología, productos de entretenimiento.

Santiago de Chile también resulta por su lucha decidida contra la contaminación del aire, particularmente en el invierno. En este punto son cruciales los planes para aliviar las congestiones provocadas por el tráfico. Esto se ve dificultado porque el área metropolitana se compone por 34 comunidades independientes, cada una con su propio alcalde.

Por su parte, Buenos Aires ha combinado la renovación urbana con el desarrollo de ciudades inteligentes aumente de USD 308.000 millones en 2018 a USD 717.200 millones para 2023, a una tasa de crecimiento anual compuesta (CAGR) de 18.4% durante ese período.
Intermedya: success on real time

Intermedya (Turkey) is now one of the main global distributors of the international market. It is one of the flags of the Turkish boom, but the company has also learnt to evolve with the market. Today apart from premium series, it provides entertainment formats and participates in important creation, production ventures. Can Ökan, CEO: ‘Now one of our most successful, non-traditional products is Exaltado, a format where competition meets reality in a high level. We have 75 episodes and we are producing local versions in different counties of the world. In Latin America for instance we are making focus, having already the program in Mexico, Colombia and the US Hispanic market’.

Intermedya is 27 years old, reaching the global market since 1992. ‘We always want to be a creative and dynamic company, open to the beginning to the end, especially the short series. In Turkey, the national producers and we focused on global distribution. But now the competition meets reality in a high level. We have 75 episodes and we will continue improving quality product and diversification.’ We always want to be a creative and dynamic company, open to the beginning to the end, especially the short series. In Turkey, the national producers and we focused on global distribution. But now the competition meets reality in a high level. We have 75 episodes and we will continue improving quality product and diversification. ‘We work to apply the same spirit in entertainment apart from fiction, and to vary the business to the evolution’.

MGM, expanding barriers

MGM is taking a much more leading role in Latin America. On the one hand it produced with Gato Grande Luis Miguel, one of the most successful biopics of 2018 that in 2019 reaches several open TV. On the other hand, he incorporated Tomás Davison (former Warner) as EVP of distribution and opened offices in Miami. In Nate he organized a cocktail and announced a great deal with Televi, which will be his production hub for the region and the world of TKO, reality of competitions.

Chris Ottenger: ‘We are evolving as the market demands. To our traditional films, which continue in great time with many strong releases, we add series. Then we made the agreement with Mark Burnett to access a leading catalog of entertainment formats. Many think that fiction will go to OTT and open TV entertainment, so we must be strong on both fronts. And the next step is to develop local strategies region by region, to grow qualitatively.

MGM’s commitment to Latin America is firm, to the extent of incorporating Latin actors into its productions, etc. Luis Miguel was a great push and we will continue: with Gato Grande now it is planned to do three series (two short and one long) and two films, there will be a lot of activity. Regarding the agreement with Televi for TKO: ‘It is very much in tune with the new times, to promote both formats of entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part. Televisa is going to produce 24 episodes for its screen entertainment apart from fiction, and to vary the business to the services part.

Banijay bets on non-English language

Since the acquisition of Zodiak Media in 2016, Banijay Group has reinforced its global presence as one of the main format producers and distributors, and now bets on expanding along with non-English dramas.

Elliot Chalkley, VP of Sales, describes: ‘Our unique network of production companies around the world has the expertise to know what will and won’t work with local broadcasters so we can meet the expectations of the market. Working with our third-party, co-productions partners we share creative vision, genuine interest in the subject and have agreed parameters from the start’.

At MIPTV, highlights a new line up of drama series and explosive new entertainment formats like Catch, in which four teams of four players compete against each other in games inspired by variations on the timeless game of ‘catch’.

On drama, he remarks than, as more and more non-English language slots become available, along with the internationalisation of shows, ‘we are able to have more flexibility when looking at new productions’. ‘We have seen a surge of interest in our formats which are highly adaptable and have universal appeal. Hierro is our first series in the Spanish language and it’s great to represent such a high-quality series with the boom in Spanish fiction and, indeed, all non-English language fiction, such as Wasting from Norway’.

Caracol TV: world-class content

Caracol TV (Colombia) has become during last years on a true powerhouse, expanding its influence beyond Colombia through its world-class International Channel and International distribution division, Caracol Internacional and thanks to a slate of high-end dramas and super series like the new The Good Bundt (960x67), the story of a male boss who decides to change his life and get away from the crimes, and sins of the past, to become an honest man. Now he will have to leave the criminal world, be faithful to his wife, raise his children away from easy money and take his old band of criminals out of crime. His path to redemption will be complicated as he will have to make a huge effort to get away from the temptations that the world brings outside of the law.

Based on the controversial life of Luis Eduardo Díaz, a shoeshiner who ran for office and managed to occupy an important political position, Big Stays (80x60’) will give viewers the chance to learn about the wealth and corruption surrounding the political world. While One Way Out (80x60’) is a story of a crossing of lives. Parallel stories that take place in the Bronx neighborhood, a dangerous sector of town with a mixture of failure, disappointment and despair of thousands of drug addicts, drug dealers, merchants of dreams, and interwoven with love, faith and strong family links.

WATCH YOUR LANGUAGE AROUND THE WORLD USA • France • Germany • Spain • Turkey • Moldova • Russia • Hungary • The Netherlands • Mexico • Brazil • Italy AND COMING SOON TO A COUNTRY NEAR YOU!

Caracol Internacional

USA • France • Germany • Spain • Turkey • Moldova • Russia • Hungary • The Netherlands • Mexico • Brazil • Italy

MGM

Zodiak Media

Caracol Internacional

Banijay

Mip TV International Sales

Lisette Torrejón, VP International Sales
Sony India: “Costume Drama”

Sony Pictures Networks India (SPN), one of India’s leading media conglomerate is a subsidiary of Sony Corporation, which owns the Sony entertainment network that today operates 29 channels in the general entertainment, movies and sports. It also has the VCD SonyLIV and a film production division, Sony Pictures Networks Production (SPNP).

SPNP’s content library spans over 60,000 hours of original programming, and it distributes its TV networks across different genres and languages through multiple platforms. The company’s unwavering endeavor over the last 24 years has been to provide entertainment to every segment of the diverse audience groups.

Some of the key shows are Colours of Love, It seems so beautiful and Unconditional Love. A genre in which it has pushed the limits is ‘Costume Drama’. SPN has narrated potent stories that connect with the masses in the most aesthetic manner, such as Aladdin. You would’ve heard the name and The Story of Lord Ganesha.

On kids, distributor offering blends action, emotion and adventure: Kicking & Super Speedo, Guru and Bhole and Mahakumbhanti. The company also presents some of its fiction titles as formats, including The only Lady in the House and The Collection Drama.

Weakest Beast, Mr. Hiiragi’s Homeroom, Your Home is My Business!–2nd Attack and Your Turn to Kill (two consecutive seasons). Kaku Kawaiura, MD, IBD: ‘Our long-running entertainment shows The Quest and The Titan From Down! are the top two most watched Japanese programs. Making in the Top 5 are dramas Mr. Hiiragi’s… and Your Home… (to be remade in China), adopt of our international offering at MIPTV. We fix our efforts on those genres equally’.

The company has been recognized globally for 3 winner dramas that have been adapted in Turkey for a further global expansion: Mother, whose original version is now dubbed in Spanish for Latin America. Woman and vampire; Kawaiura: ‘Cultural tastes and preferences are now so sophisticated and expanded that many countries are feeling ready to produce remakes. We have proven in China, South Korea, Thailand, Indonesia and Singapore with formats such as Dragons’ Den, Silent Library, Old Enough! and Pharaohs’.

Successes in Turkey, China and South Korea have kept doors for new opportunities open. There is a growing appetite in Southeast Asia for entertainment formats that exude originality, so Old Enough! and Silent Library have found new homes in Singapore and Thailand’.

Rohit Gupta, Chief Revenue Officer: ‘As we gather momentum to establish our presence in new markets, we see a great opportunity in Latin America that has shown a high propensity to consume Indian content, which is very encouraging for us’.

Nippon TV: stronger than ever

Nippon TV (Japan) launches its brand new game show co-developed with Red Arrow Studios (Germany), Beat the R Come, plus five new scripted formats World’s Boost, May Tomorrow Being Sunshine, The Happy Prince, Love of My Life and Without Family, as well as finished dramas Mr. Hiiragi’s Homeowner, Your Home is My Business?-2nd Attack and Your Turn to Kill (two consecutive seasons).

Kaku Kawaiura, MD, IBD: ‘Our long-running entertainment shows The Quest and The Titan From Down! are the top two most watched Japanese programs. Making in the Top 5 are dramas Mr. Hiiragi’s… and Your Home… (to be remade in China), adopt of our international offering at MIPTV. We fix our efforts on those genres equally’.

The company has been recognized globally for 3 winner dramas that have been adapted in Turkey for a further global expansion: Mother, whose original version is now dubbed in Spanish for Latin America. Woman and vampire; Kawaiura: ‘Cultural tastes and preferences are now so sophisticated and expanded that many countries are feeling ready to produce remakes. We have proven in China, South Korea, Thailand, Indonesia and Singapore with formats such as Dragons’ Den, Silent Library, Old Enough! and Pharaohs’.

Successes in Turkey, China and South Korea have kept doors for new opportunities open. There is a growing appetite in Southeast Asia for entertainment formats that exude originality, so Old Enough! and Silent Library have found new homes in Singapore and Thailand’.

Rohit Gupta, Chief Revenue Officer: ‘As we gather momentum to establish our presence in new markets, we see a great opportunity in Latin America that has shown a high propensity to consume Indian content, which is very encouraging for us’.

Mediterráneo, a combined offer

Mediterráneo Audiovisual is the new name of Mediatron España in the global marketplace, gathering all eight participating producers of the Group plus Telecine Cinema and international channel CineMÁS. Series, formats, movies, sports and digital contents are available through this company that is being launched this MIPTV, led by Ana Bustamante.

‘We want to optimize costs, increase the company billings inside and outside Spain, and to reinforce the access to our and third-party produces to formats and international markets’, she explains.

In Cannes the company promotes a strong fiction slate headed by the political thriller Slave Scors (13eps.) around the assassination attempt of the Spanish Prime Minister, and the dark comedy Dangerous Moms (13 eps) selected at MIPTDrama Summit. On entertainment, the prime-time show My House Is Your House, whose format is being produced for RAI 3 (Italy) with singer Raffaella Carra as the host. ‘It is our first format sale, working along with Italian producer Ballandi’, she adds.

Bustamante highlights the social experiment Full House Swap (Brazil) about 2 different families that exchange their homes, routines and ways to show their adaptation capacity… and convictions. And the docuserie Mónica y el Sex (10eps) starred by Spanish singer Mónica Naranja who starts a trip to Japan, Mexico and Brazil to discover different ways to live sexuality.

‘We aim to expand Mediterráneo as a reference brand from Spain. We are present in 190 territories with Mediterráneo España. In addition to being a leading Spanish broadcaster, we also position ourselves as possible partners to develop new productions outside Spain thanks to our in-house production companies’, concludes Bustamante.

Sony Pictures Networks India (SPN), one of India’s leading media conglomerate is a subsidiary of Sony Corporation, which owns the Sony entertainment network that today operates 29 channels in the general entertainment, movies and sports. It also has the VCD SonyLIV and a film production division, Sony Pictures Networks Production (SPNP).

SPNP’s content library spans over 60,000 hours of original programming, and it distributes its TV networks across different genres and languages through multiple platforms. The company’s unwavering endeavor over the last 24 years has been to provide entertainment to every segment of the diverse audience groups.

Some of the key shows are Colours of Love, It seems so beautiful and Unconditional Love. A genre in which it has pushed the limits is ‘Costume Drama’. SPN has narrated potent stories that connect with the masses in the most aesthetic manner, such as Aladdin. You would’ve heard the name and The Story of Lord Ganesha.

On kids, distributor offering blends action, emotion and adventure: Kicking & Super Speedo, Guru and Bhole and Mahakumbhanti. The company also presents some of its fiction titles as formats, including The only Lady in the House and It’s all about Entertainment.

Rohit Gupta, Chief Revenue Officer: ‘As we gather momentum to establish our presence in new markets, we see a great opportunity in Latin America that has shown a high propensity to consume Indian content, which is very encouraging for us’.

Nippon TV (Japan) launches its brand new game show co-developed with Red Arrow Studios (Germany), Beat the R Come, plus five new scripted formats World’s Boost, May Tomorrow Being Sunshine, The Happy Prince, Love of My Life and Without Family, as well as finished dramas Mr. Hiiragi’s Homeowner, Your Home is My Business?-2nd Attack and Your Turn to Kill (two consecutive seasons).

Kaku Kawaiura, MD, IBD: ‘Our long-running entertainment shows The Quest and The Titan From Down! are the top two most watched Japanese programs. Making in the Top 5 are dramas Mr. Hiiragi’s… and Your Home… (to be remade in China), adopt of our international offering at MIPTV. We fix our efforts on those genres equally’.

The company has been recognized globally for 3 winner dramas that have been adapted in Turkey for a further global expansion: Mother, whose original version is now dubbed in Spanish for Latin America. Woman and vampire; Kawaiura: ‘Cultural tastes and preferences are now so sophisticated and expanded that many countries are feeling ready to produce remakes. We have proven in China, South Korea, Thailand, Indonesia and Singapore with formats such as Dragons’ Den, Silent Library, Old Enough! and Pharaohs’.

Successes in Turkey, China and South Korea have kept doors for new opportunities open. There is a growing appetite in Southeast Asia for entertainment formats that exude originality, so Old Enough! and Silent Library have found new homes in Singapore and Thailand’.

Rohit Gupta, Chief Revenue Officer: ‘As we gather momentum to establish our presence in new markets, we see a great opportunity in Latin America that has shown a high propensity to consume Indian content, which is very encouraging for us’.

Mediterráneo Audiovisual is the new name of Mediatron España in the global marketplace, gathering all eight participating producers of the Group plus Telecine Cinema and international channel CineMÁS. Series, formats, movies, sports and digital contents are available through this company that is being launched this MIPTV, led by Ana Bustamante.

‘We want to optimize costs, increase the company billings inside and outside Spain, and to reinforce the access to our and third-party produces to formats and international markets’, she explains.

In Cannes the company promotes a strong fiction slate headed by the political thriller Slave Scors (13eps.) around the assassination attempt of the Spanish Prime Minister, and the dark comedy Dangerous Moms (13eps) selected at MIPTDrama Summit. On entertainment, the prime-time show My House Is Your House, whose format is being produced for RAI 3 (Italy) with singer Raffaella Carra as the host. ‘It is our first format sale, working along with Italian producer Ballandi’, she adds.

Bustamante highlights the social experiment Full House Swap (Brazil) about 2 different families that exchange their homes, routines and ways to show their adaptation capacity… and convictions. And the docuserie Mónica y el Sex (10eps) starred by Spanish singer Mónica Naranja who starts a trip to Japan, Mexico and Brazil to discover different ways to live sexuality.

‘We aim to expand Mediterráneo as a reference brand from Spain. We are present in 190 territories with Mediterráneo España. In addition to being a leading Spanish broadcaster, we also position ourselves as possible partners to develop new productions outside Spain thanks to our in-house production companies’, concludes Bustamante.
RTVE: fiction and reality

RTVE has gained recognition in the international market as one of the top Spanish drama providers. At MIP TV, the company brings the new thriller La Casa: Monteperdido, which presents the struggle of parents, and of a whole people, to re-channel their lives after the disappearance of two girls. Promesas de arena is, first of all, a story of love and friendship taken to the limit; an exciting journey without return to a territory where everything, including life and death, are negotiable and where the protagonist must choose between loyalty and passion. Filmed in a fascinating environment, the port city of Sfax and the oasis of Tozeur in Tunisia, presents the harsh reality that will face a volunteer of an NGO that comes loaded with illusions and good intentions to a refugee camp in a city from Libya. While Hospital Valle Norte is a series for prime time whose plot will be centered on the surgical team of a university hospital. A mix of realistic drama, urban comedy and romance in which the protagonists will face complex medical cases and will also have to keep their personal lives separate.

Other hot titles are Derecho a soñar, new series whose main action is developed in a major law firm. It addresses real-life cases that will allow the audience to connect with fiction; Acrimon en la Universidad, TV movie set at the University of Salamanca and whose plot takes place in the sixteenth century and today, and a slate of documentaries headed by ¡Ay, Carmen!, director of sales and marketing. The new documentary about the Michael Jackson's abuse cases.

Showlab expand and evolves

Showlab has tapped Michelle Anzouy to lead the new distribution and acquisition kids content division of the Italian production company. With a large experience built at the Italian animation group Mediaset, Anzouy will push the company’s acquisition and international sales strategy and development of new IPs and new activities.

Showlab is Posta Group S.p.a.’s media division: an Italian producer that stands out for the production of prime time TV shows, factual and entertainment formats for the last 8 years. In the past three it has been focusing on programs for kids and young audiences, such as the animated pre-school series YoYo and the catalogue of Chilean novela starts conquering the trust of our clients and awakening strong interest.

Mediastet: The Silence of Water

Mediastet Distribution comes to Cannes with a program roster topped by 2 new series: the mystery thriller series The Silence of Water (8x50’ episodes produced by Vela Film and RTVE) as show that starts with the disappearance of the adolescent Laura Mancini. Since the beginning of the investigation led by cop Andrea Baldini, the dramatic and disquieting event, brings to light the dark side and secrets hidden behind the proper facade of a small village on the sea. The series launched on Friday 8 March in prime time achieved 3.66 million viewers with an audience share of 15.3%.

Also, the medical drama Doctor Giò about a gynecologist that is back to her hospital after being suspended, following a lawsuit against her which was instigated by the influential Professor Monti, head of the hospital. There had been a tragedy regarding Monti’s wife who seemingly committed suicide by throwing herself out of a window at the hospital. Doctor Giò had tried to shed light on what happened because she knew that the Professor’s wife had been victim of violence at home. The new season recently launched by Canale 5 in prime time achieved a good average share of 3 million viewers. Manuela Caputi: ‘With these titles we are in line with the needs of the market in genres and topics. A medical-procedural drama, Doctor Giò, with a strong feminine character on one side and on the other an investigative thrill with a disquieting story set in a small community with The Silence of Water’.

The strong alliance with MGL, the distributor arm of Mega (Chile) launched in mid-2018, continues intensely and the catalogue of Chilean novelas starts conquering the trust of our clients and awakening strong interest.
Telefilms suma su quinto Oscar

Telefilms (Argentina) consiguió su quinto Oscar a la "Mejor Película" por Green Book en la reciente edición de los Premios de la Academia. Se trata además de la cuarta en solo ocho años, con grandes obras como Million Dollar Baby, El Discurs del Rey, El Artista y Monty Python como predecesoras. Green Book está contextualizado en los 80’s y cuenta la historia de un agente, interpretado por Viggo Mortensen (El Señor de los Anillos, Capitán Fantástico) y de seguridad del club nocturno neoyorquino Copacabana que es despedido y se convertirá en el chofer de un prestigioso pianista, que contrata sus servicios para una gira por la zona de USA. Allí enfrentará a los prejuicios raciales propios de la época.

Con más de 1.000 millones de visualizaciones, After es otro de los destacados de la compañía para esta temporada, habiéndose convertido en el mayor fenómeno de la historia de la plataforma Wattpad, mientras que Uglydolls es una película animada con voces de Pitbull, Kelly Clarkson, Blake Shelton, Wanda Sykes, Gabriel Iglesias, Wang Leehom, Nick Jonas, Emma Roberts, Janelle Mone, Chari XCX, Lizzy, y Scary Stories, un largometraje adaptado por Guillermo del Toro que tendrá su estreno en agosto en USA.

Finalmente están Ben is back con Julia Roberts y la comedia romántica Second Act, donde Jennifer Lopez interpreta a una trabajadora que reinventa su vida.

Alfred Haber: Hitched In Vegas

Alfred Haber Distribution, one of the world’s largest distributors of U.S. network annual events and music specials, launches at MIPTV the new reality show Hitched In Vegas (10x60’), a unique series that follows loving couples and their wedding parties through the most exciting, elaborate and entertaining wedding adventures ever in the Wedding Capital of the World.

On its 20th edition, it counts the Annual Latin Grammy Awards (197’), one of the biggest celebrations yet of the spirited performances and exceptional productions that highlight the dynamic world of Latin music. The milestone 20th Latin Grammy Awards continues to serve as the international musical showcase for Latin talent, diversity, relevance... and excellence.

At Elvis: All-Star Tribute (120’) top superstars Jennifer Lopez, Ed Sheeran, Shawn Mendes, Blake Shelton, Keith Urban, John Legend, and more, celebrate the 50th anniversary of Elvis Presley’s legendary 1968 Comeback Special that helped him reclaim his crown as the ‘King of Rock ‘n’ Roll,” while Shallow Grave (80’) is a crime and investigation series about a murderers that have been committed elsewhere, likely cleared of evidence, and then dumped at what investigators call “the deposition site” or shallow grave.

Lastly is CBS’ Meteor 60: A Grammy Celebration (120’), a brand-new salute to the legendary record label features an all-star line-up of performers.

Audiovisual from Spain, to the world

Audiovisual from Spain, the umbrella that supports the Spanish companies in the global business, highlights in Cannes a good number of creators from its representatives, including drama series, documentaries, feature films, formats, animation, and other innovative services.

Artemedia exhibits the brand new drama Presumed Guilty (13x70’), about a scientific living in Paris who is forced to return to the village where he was born because of the death of his father, and Mediabank recommends Mr. Emmott & Canned Peaches, about a man that finds himself reliving his failure over and over and will try any means necessary to succeed at winning her girlfriend.

Zip Zap’s Roveter House mixes music, funny videos, artist interviews and animation characters. Filmax’s Welcome To The Family takes a comical look at the institution of family, and Onza Distribution launches Little Coincidences, comedy about a 37-year old woman who just opened her own fashion store.

Wild Stories presents its brand new documentary series Super Predators (10x52’), a fascinating 4K series that travels to the corners of the earth in search of the world’s most amazing Predators; D’Oroz Films highlights The Frantics, centered on a community of peaceful and cheerful fruits and vegetables that live in a supposedly inactive volcano, and Mediterraneo Audiovisual recommends State Secrets (13x75’), a political thriller around the assassination attempt of the Prime Minister that will unearth some hidden secrets from his reliable people.

Last but not least, Filmarket, which is promoting its online marketplace for films with TV projects in development, Telematik is an observatory of formats and DLM International is dedicated to broadcast and DVD translation.
Phrases and concepts: Where is the content industry going?

- Georgia Brown, Head of European Originals, Amazon Studios: "We want to be local, we’re not judged on whether they travel around the world or not, I think because of the nature of who we are, we are naturally very drawn to international stories."

- Francisco Ramos, VP Original Productions, Netflix: "We continue to bet on local stories, with local talents and the quality of well-told stories. We are focused on creating personal experiences."

- Frank Seyberth, Commissioner, Series and International Co-Productions, ZDF (Germany): "Being a public broadcaster does not necessarily mean we have to reach everyone, it’s a lot about relevance. Our game is to be the quality producer on the market."

- Ricky Oz, president, Turner APAC: "Brands are important, localization too. It has become necessary to transform and reach out with a consumer-focused strategy, business models and content will keep shifting, but if we center on the consumer, we will not fail." 

- Julie McNamara, EVP, Original Content, CBS All Access (USA): "If you become a service that is only known for IP, you’re not relevant anymore. You have to create creative swings."

- Sally Riley, Head of Scripted, ABC (Australia): "What distinguished us is that our content is Australian – we have to have something Australian in everything, we make about 40-45 hours of drama each year. I like spiky content that challenges people’s perceptions, and also like shows that have a purpose of changing the world."

- Carlos Henrique Schroeder, CEO, Globo (Brazil): "Alliances with content producers are important to ensure the rapid distribution of programming on all screens. The speed of the response will allow us to better monetize everything we bring to the audience."

- Bernarda Duarte, Director Content Acquisition, Roku (USA): "Brands are important, localization too. It has become necessary to transform and reach out with a consumer-focused strategy, business models and content will keep shifting, but if we center on the consumer, we will not fail."

- Julie McNamara, EVP, Original Content, CBS All Access (USA): "Alliances with content producers are important to ensure the rapid distribution of programming on all screens. The speed of the response will allow us to better monetize everything we bring to the audience."

- Sally Riley, Head of Scripted, ABC (Australia): "What distinguished us is that our content is Australian – we have to have something Australian in everything, we make about 40-45 hours of drama each year. I like spiky content that challenges people’s perceptions, and also like shows that have a purpose of changing the world."
Talpa: exhilarating content

Talpa Global (The Netherlands) arrives to Cannes armed with a vast slate of formats headed by DanceSing (86’), an exhilarating new talent show for all-round superstars. It seeks out for talents who can both sing and dance at the highest level.

In The Desert (98’), competitors are taken away from the urban jungle and placed in the heart of the world’s most unforgiving environment: the desert. After 100 days, 2 remaining finalists will compete in an epic 3-day solitary race through the desert; while The Loved Ones (10x50’) is a dramedy about 4 families with complete opposite parenting styles. Despite their social and cultural differences, they often face common problems because they all raise teenagers. Social media, peer pressure, drugs, sex… The parents have set the bar very high for themselves and because they all raise teenagers.

Lastly, the company introduces for this season the social experiment Home Alone (6x40’), to be launched in August 26th 2019 on SBS6. In each episode, five kids are challenged to live on their own for an entire weekend while their parents are just next door, watching and commenting on their child’s every move. The children are confronted with tasks like shopping and team challenges. How will these kids behave without their parents?

CMF: ‘Linear TV is not dead yet’

The Canada Media Fund (CMF), entity that fosters, promotes, develops and finances the production of Canadian content and relevant applications, highlights at its new report the still-relevance of Linear TV in the local market.

In both screen-based industries the hot topics for the past few years have been OTT streaming services such as Netflix, Hulu, and Amazon Prime, moreover in Canada, there are also the OTT/streaming offerings such as Crave, Alt TV, Ignite, and Bell from Bell, Rogers, Corus, and Vidto. Together, Canadians spend about $1B annually on these on-demand options, making it easy to see how the rumour mill gets churning about the death of traditional TV.

A closer look at the viewing habits of Canadians would suggest that rumbles about the death of linear TV in Canada have been overstated, at least for the moment. A December 2018 report that tracks cord cutting behaviour in Canada reports that about 75% of Canadian households still use non-OTT delivery channels such as cable or satellite TV.

For many there’s a comfort in the relationship between established viewing habits and push models of TV programming. According to GlobalWebIndex, Canada ranks #9 in the world in linear television viewing, and the linear TV numbers are particularly striking for francophone Canadians.

Research from Media Technology Monitor (MTM) issued in January 2019 provides additional insights into the distinct viewing habits of Canadians. It reports on a phenomenon in Canada known as ‘cord jumping,’ in which people with a subscription to either OTT or cable services cancel them, but with the intention of subscribing again in the future.

Filmix: animation and dramas

Filmix Internacional, Spanish company with over 60 years in the film industry and keeps moving forward. By one hand, it arrives to Cannes with a robust slate of new films, where it stands 4 animation films for the family to be launch in Spain this 2019. ‘We have started the year with the successful premiere of Los Lunas, the first film with the popular children’s characters of RTVE. In April we will premiere Bikes, the first official co-production between Spain and China, in July we will premiere Elcano & Magallanes - The First Harbour to the World, an adventure film that arrives just in the year that commemorates the 500th anniversary of the beginning of such a famous expedition, and our biggest title will arrive at the end of the year, when we will have the long awaited film about the beloved children’s character La Gallina Turullona’, describes Ivan Díaz, director international.

By the other with a growing slate of TV dramas, where the company highlights the second season of the successful Welcome to the Family, the black comedy series that charts the troubles and adventures of a lovable, but dysfunctional family. Season one is available worldwide on Netflix, while the second season has debuted on TV3 successfully in Spain in January 2019.
Brazilian Holocaust (90’), a documentary from the land of narco-violence to the land of displaced persons, a documentary on the effects of the war on drugs in Colombia, and one of its main tools: aerial spraying. In the fight against drug trafficking, Colombia has tried to eliminate the cultivation of the cocaine leaf with aerial irrigation of glyphosate, this fumigation is supported by the United States, which is seen by peasants as punishment and by specialists as a failure.

Based on the journalistic account of the same name by Daniela Arbes, Brazilian Holocaust (90’) exposes one of the greatest tragedies in the recent history of Brazil. At the beginning of the last century in Barbacena, Minas Gerais, the Colônia Hospital was founded. Ostensibly, its purpose was to treat tuberculosis patients and the mentally ill. Yet what lies hidden behind its walls is a truly appalling story.

Two years after the integration of Telefe (Argentina), one year since the acquisition of a majority stake in Porta dos Fundos (Brazil), and only 7 months since the launch of Viacom International Studios (VIS), Viacom has transformed its business model, accentuating the vision of a Studio that can work with its own brands, but that has flexibility when developing with different partners, as explained by Guillermo Borensztein, VP.

The balance is positive, we are happy to have grown in production volumes (Brazil, Mexico, Colombia, Argentina) and that the billing of the area has accompanied us. We can affirm that it was a record year for our new integrated division, increasing our position by selling content and co-production in all regions, with a decisive weight in the Americas and strong growth in Europe”, says Borensztein and highlights the big moment of the Spanish language series.

Today, there is an increasingly important space and opportunity. New players have appeared who managed to make massive productions that were previously only recognized madly”.

According the executive, much has to do with the evolution in the way of counting traditional genres, the blend between genres, the duration of the cycles, the realization budgets, the talent of other worlds (film case) that is constantly committed to these projects, etc. ‘Our strategy is to be protagonists, to innovate when creating new projects; but also be creative in our way of interacting with partners and customers. With a strong commitment to distribution (to grow other business lines such as licenses), and local production in association with key players’, he concludes.

Pol-ka: love and revenge

Pol-Ka Producciones (Argentina) bets strong in 2019 for its new drama, Tierra de amor y venganza, a series set in the ’30 that starred with big figures like: Benjamin Vicuña, Gonzalo Heredia and Eugenia Chávez-Suárez, and the Spanish actor Albert Baró (Merlí), among several others. The series has as a trigger two friends who are involved in the horror of the Civil War of their country but who manage to get away with the life of that hell.

The friendship that becomes siding in those times of adversity is corrupted by betrayals. This superproduction reached an average of 1.37 rating points on its debut, leading its time slot and becoming the most watched show of the day.

Other highlights are Mi Hermano es un Clon (120x60”), where, as a result of genetic manipulation, one of the brothers is born with a superior intelligence but no heart, and the other, with a big heart but not very clever, while Sólo Vos (225x60”) is a romantic comedy full of moments funny, encounters and disagreements, infertility, reconciliation and hatred that will eventually lead to true love.

See Mi Homo (189x60”) follows a former boxer who is now forced to face much tougher opponents: his poor financial situation, his anguish and his ongoing struggle for the custody of his son, Secretos de Familia (220x60”), series on intrafamilial relations, and Farsantes (132x60”) tells the secrets of a law firm run by a relentless and ruthless lawyer.
MADD grows and evolves

Since its launch in October 2018, MADD Entertainment (Turkey) has transformed into another key asset to spread the Turkish series worldwide, formed by two leading producers Medyapim and Ay Yapim. An aggressive global strategy has been implemented by its international sales director, Ozlem Oezsmbul, who has been attending all the trade shows and is doing so this MIPTV with a strong team headed by Atis Ince, managing director, and Doris Cantantan, sales manager. Heading the slate is One Life of Tears (79x’45), about an 18-year-old girl, a freshman in the university who is diagnosed with an incurable disease, and Burning Obsession (168x’45) about a girl born in the suburbs and grown up in the servants’ quarters of a mansion where her father has worked as a gardener.

Deadliest Catch (72x60), a former competitive detective ‘drinks-to-forget’ and finds himself in the middle of several crime investigations including the murder of his mentor that police claim was a suicide, while Tubbo, crime drama about a frustrated and stoned 30-year-oldness who goes undercover as a student in high school trying to help her asexual ex-boyfriend who was charged with drug dealing, arrives on its third season.

Other big title is On Board (13x30), about a flight attendant in international flights and a blogger. As long as she cares of her work, she keeps on curiously watching the passengers: loneliness men and women, families, couples or groups of friends or just workmates. Everyone hides some secret that she tries to reveal... or just has fun imagining it.

While from the unscripted side it stands Vloggers - The Callio Project, a provocative Docu-Reality series that reveals the behind the scenes of the world of YouTube and Vloggers, and The Browsers, a TV format centered on face-to-face interviews triggered by web content.

D.I.N.T: ‘Rigor and quality must go hand in hand’

D.I.N.T. (Chile) celebrates 38 years of constant growing, and adding new studies in order to increase of digital platforms and number of signals in the audiovisual map of the industry. Paola Barzelatto, VP of the new offices in Miami, where they are also offering dubbing to Portuguese and English, describes: ‘we already have 18, and we will continue to grow’. Lastly, Puhutv series Parvana (12x’90 and Phii (22x’60), as well as The 9th Day (17x’45) and Wings of Love (77x’45).

Dori Media highlights at MIPTV its new crime thriller The Drop (39x’45), a series about the huge number missing people disappearing daily in Bolivia. Raquel is a fugitive single mother whose ten year daughter disappears. Pato is a TV reporter obsessed with sex trafficking cases. Jorge is an alcoholic ex soccer star whose son is ill. Desperate for money for the care, Jorge kidnaps and sells Raquel’s daughter to a human trafficking network. After his son dies, Jorge will do anything to get the girl back, pulling all of them together into a world of power games, sex cravings and violence in search for redemption.

In Shepherd (72x60), a former competitive detective ‘drinks-to-forget’ and finds himself in the middle of several crime investigations including the murder of his mentor that police claim was a suicide, while Tubbo, crime drama about a frustrated and stoned 30-year-oldness who goes undercover as a student in high school trying to help her asexual ex-boyfriend who was charged with drug dealing, arrives on its third season.

Other big title is On Board (13x30), about a flight attendant in international flights and a blogger. As long as she cares of her work, she keeps on curiously watching the passengers: loneliness men and women, families, couples or groups of friends or just workmates. Everyone hides some secret that she tries to reveal... or just has fun imagining it.

While from the unscripted side it stands Vloggers - The Callio Project, a provocative Docu-Reality series that reveals the behind the scenes of the world of YouTube and Vloggers, and The Browsers, a TV format centered on face-to-face interviews triggered by web content.

Dori Media: crime and drama

Dori Media highlights at MIPTV its new crime thriller The Drop (39x’45), a series about the huge number missing people disappearing daily in Bolivia. Raquel is a fugitive single mother whose ten year daughter disappears. Pato is a TV reporter obsessed with sex trafficking cases. Jorge is an alcoholic ex soccer star whose son is ill. Desperate for money for the care, Jorge kidnaps and sells Raquel’s daughter to a human trafficking network. After his son dies, Jorge will do anything to get the girl back, pulling all of them together into a world of power games, sex cravings and violence in search for redemption.

In Shepherd (72x60), a former competitive detective ‘drinks-to-forget’ and finds himself in the middle of several crime investigations including the murder of his mentor that police claim was a suicide, while Tubbo, crime drama about a frustrated and stoned 30-year-oldness who goes undercover as a student in high school trying to help her asexual ex-boyfriend who was charged with drug dealing, arrives on its third season.

Other big title is On Board (13x30), about a flight attendant in international flights and a blogger. As long as she cares of her work, she keeps on curiously watching the passengers: loneliness men and women, families, couples or groups of friends or just workmates. Everyone hides some secret that she tries to reveal... or just has fun imagining it.

While from the unscripted side it stands Vloggers - The Callio Project, a provocative Docu-Reality series that reveals the behind the scenes of the world of YouTube and Vloggers, and The Browsers, a TV format centered on face-to-face interviews triggered by web content.

Dori Media: crime and drama

Since its launch in October 2018, MADD Entertainment (Turkey) has transformed into another key asset to spread the Turkish series worldwide, formed by two leading producers Medyapim and Ay Yapim. An aggressive global strategy has been implemented by its international sales director, Ozlem Oezsmbul, who has been attending all the trade shows and is doing so this MIPTV with a strong team headed by Atis Ince, managing director, and Doris Cantantan, sales manager. Heading the slate is One Life of Tears (79x’45), about an 18-year-old girl, a freshman in the university who is diagnosed with an incurable disease, and Burning Obsession (168x’45) about a girl born in the suburbs and grown up in the servants’ quarters of a mansion where her father has worked as a gardener.

Deadliest Catch (72x60), a former competitive detective ‘drinks-to-forget’ and finds himself in the middle of several crime investigations including the murder of his mentor that police claim was a suicide, while Tubbo, crime drama about a frustrated and stoned 30-year-oldness who goes undercover as a student in high school trying to help her asexual ex-boyfriend who was charged with drug dealing, arrives on its third season.

Other big title is On Board (13x30), about a flight attendant in international flights and a blogger. As long as she cares of her work, she keeps on curiously watching the passengers: loneliness men and women, families, couples or groups of friends or just workmates. Everyone hides some secret that she tries to reveal... or just has fun imagining it.

While from the unscripted side it stands Vloggers - The Callio Project, a provocative Docu-Reality series that reveals the behind the scenes of the world of YouTube and Vloggers, and The Browsers, a TV format centered on face-to-face interviews triggered by web content.

Dori Media: crime and drama

Since its launch in October 2018, MADD Entertainment (Turkey) has transformed into another key asset to spread the Turkish series worldwide, formed by two leading producers Medyapim and Ay Yapim. An aggressive global strategy has been implemented by its international sales director, Ozlem Oezsmbul, who has been attending all the trade shows and is doing so this MIPTV with a strong team headed by Atis Ince, managing director, and Doris Cantantan, sales manager. Heading the slate is One Life of Tears (79x’45), about an 18-year-old girl, a freshman in the university who is diagnosed with an incurable disease, and Burning Obsession (168x’45) about a girl born in the suburbs and grown up in the servants’ quarters of a mansion where her father has worked as a gardener.

Deadliest Catch (72x60), a former competitive detective ‘drinks-to-forget’ and finds himself in the middle of several crime investigations including the murder of his mentor that police claim was a suicide, while Tubbo, crime drama about a frustrated and stoned 30-year-oldness who goes undercover as a student in high school trying to help her asexual ex-boyfriend who was charged with drug dealing, arrives on its third season.

Other big title is On Board (13x30), about a flight attendant in international flights and a blogger. As long as she cares of her work, she keeps on curiously watching the passengers: loneliness men and women, families, couples or groups of friends or just workmates. Everyone hides some secret that she tries to reveal... or just has fun imagining it.

While from the unscripted side it stands Vloggers - The Callio Project, a provocative Docu-Reality series that reveals the behind the scenes of the world of YouTube and Vloggers, and The Browsers, a TV format centered on face-to-face interviews triggered by web content.
Keshet: leading in entertainment

Keshet International has become a key player in the global content business, part of leading Israeli Keshet Media Group, which also owns the country’s most watched free to air channel, Keshet 12. Apart from its well-known entertainment formats and dramas, the group is also a very active player in the co-production and co-development field.

In Cannes it is launching its brand new reality game show, available as format only. Produced by Crackit Productions (UK), The Great Gardening Challenge (6x’45) is a factual entertainment show. Britain’s best professional garden designers are pitted against each other in a competition that takes unloved spaces and transforms the garden.

In the near-future city of Round Table, brand new reality show River Hunters (8x’45) the presenter Rick Edwards and expert river detectorist Beau Ouimette visit some of the most historically significant sites across Britain to search for archaeological treasures underwater; and the most astonishingly preserved environment.

Following with factual, at River Hunters (8x’45) the presenter Rick Edwards and expert river detectorist Beau Ouimette visit some of the most historically significant sites across Britain to search for archaeological treasures underwater; and the most astonishingly preserved environment.

Get wild with ORF

ORF Enterprises, the distribution arm of the powerful Austrian public broadcaster, launches at MIPTV a strong catalogue of nature, history and music documentaries, as well as its always long-standing drama productions.

Heading the slate are the nature titles like Greece – The Wild Side (2x’52), about this Mediterranean land of unique contrasts; Cuba’s Wild Revolution (’52), about the largest island of the Caribbean; and Wild Austria – Created by Water (’52) that shows the country’s Alpine glaciers, ancient seas and mighty rivers.

On the history side, Passion and Power – Queen Victoria’s Secrets (’52) looks behind the clichés and court propaganda to reveal who she really was; and Beauty and Despair – Austria’s Empress Sisi (’52) that narrates the life of perhaps the most unusual empress of the 19th century. Music documentaries include The Csárdás Princess (‘140) and Carnival of the Musicians – Igudesman & Joo feat. Vienna Symphonics (’86) that takes viewers on a stormy journey through all imaginable genres.

Last but not least, the fiction series: Walking on Sunshine (30x’45), a drama series set in the weather department of the Austrian Public Broadcaster and is about the people who forecast the weather; Suburbia – Women on the Edge (30x’48), where five women, whose biggest challenge so far has been surviving their daily shopping tours, are taken by complete surprise when suddenly one of them is divorced; and Fast Forward (60x’45) where a woman in her mid-thirties, a divorced single mother, is a successful investigator at Vienna’s criminal investigation department.

Caja de Ruidos: expansion in all sense

Argentine dubbing house Caja de Ruidos is going through a fascinating expansion: on the one hand, it has enlarged its space with eight new dubbing studios in Buenos Aires, and on the other it has sealed an alliance with Round Table, a leading software and IT localization company from Brazil.

‘Now, together with RT we can offer a range of localization services for all the production phases of audiovisual content for any market’, underlines Ezequiel Lachman, CEO. ‘It is a good addition for us and we continue to look for new directions with the aim of serving more customers within the audiovisual market globally’. Caja de Ruidos now has more regional presence and the necessary flexibility to accommodate the client. ‘We can dub in Argentina, Brazil, or do it combined with some of our regional partners in Chile and Venezuela’, he remarks.

The company is dubbing more series and dramatic contents from Turkey and other markets that seek to penetrate Latin America. Now he has the focus on a new genre: anime. ‘We want to grow in anime and our Brazilian partners will be fundamental to exploit this genre in one of the most important markets in the region’, concludes Lachman.
TV France: opportunities are everywhere

Guamont: more coproductions

MISTCO: three new dramas

The long-awaited return: Paramount
Comarez: more original

Comarez (USA) keeps growing not only as one of the main distribution companies from Latin America, but now also as well on the production side, betting strong on coproductions through its new division QC Studios, a joint venture with Quarry Studios led by Veronica Alvarez, VP Development and Production.

From the production and development side, the company is working on two new series already in development, and another 10 fiction projects to arrive, expecting to generate between three and four new projects per year.

On distribution, Comarez brings to MIPTV the new series from Imagen TV (Mexico), like La Taxista, a story of enduring love about a popular woman, who struggles to raise her family and especially her disabled daughter.

From Canal 13 Chile are La reina de Franklin, series that revolves around a prosperous neighborhood businesswoman, which gives off much happiness and union among those who work with her. However, his business is broken by a real estate threat by his ex-mother-in-law, and Pacto de sangre, where tragedy will change the destinies of a group of friends forever. While from Canal Once Mexico are Malinche, series narrated in native languages such as Totonac, Popoluca, Maya and Nahua, Ninos Promedio, where the sexual practices of three teenage girls are mechanisms to achieve their goals, and Guardia García, where the most recognized forensic detective in the country has spent thirty years solving the most brutal cases of homicide and catching the worst serial killers.

W Studios: giros de negocio

W Studios sigue firme en su gran momento de producciones prime time para Televisa y Univisión. De hecho, la nueva etapa de Televisa que se lanzó en Naipes Miami tuvo como uno de sus productos bandera La reina de Franklin, producida por W Studios, liderada por Mario Villani, VP Producción, y María Fernanda Bateman, VP de Negocios. El equipo de W Studios en Naipes Colombia, se ve expandido a nivel global, con proyectos prometedores en varios mercados.

La Reina de Franklin, dirigida por Mario Villani, se ubica en el tablero. La novedad estratégica, en tanto, es que la productora incursiona en nuevos frentes: plataformas cortas de 8-10 episodios y formatos de entretenimiento. Ha establecido un hub de producción en República Dominicana para producir series que se presentarán en las plataformas de streaming de Netflix y Amazon.

W Studios, con sede en Chile, es una de las empresas más reconocidas en el mercado de la televisión y audiovisual en América Latina, con una presencia destacada en el mercado televisivo hispano. La empresa cuenta con una amplia cartera de producciones que se han destacado por su calidad y éxito en el mercado.

The Bad Seed, new drama

Produced by South Pacific Pictures (Brokenwood) and Jump Film & TV, The Bad Seed is the next hit from all3media international.

Starring Matt Minto and Dean O’Gorman, this contemporary thriller series based on the novel by award-winning New Zealand author, Charlotte Grimshaw tells the story of two brothers from the same dysfunctional family who have raised themselves up from the desperate days of their early childhood, only to have their newly ordered lives begin to fall apart when one becomes a suspect in a murder.

The team at South Pacific Pictures wanted to bring the books to the screen as they believed Charlotte Grimshaw had created a beautifully complex world with strong characters which perfectly lent themselves to a thriller series. The series was shot mostly on location in and around New Zealand’s largest city, Auckland. They were capturing a range of worlds from the very rich to the very poor this choice allowed for showcasing of a range of looks across the series.

There is a diverse cast made up of a combination of well-known and up-and-coming New Zealand actors. The series includes strong female characters which Executive Producer Kelly Martin felt was important; these factors add a depth to the world they have created. The cast, the location and the books that the series is based on effectively represent New Zealand as a country.

As a short run series, it lends itself to a thriller or procedural timeslot on screen and it has been written in a way that allows the opportunity to create a second series.

"Vale destacar que no estamos situados a nada, podemos generar proyectos de coproducción con empresas de todo el mundo. E incluso, por nuestra llegada a plazos ilíteros, podemos representar una muy buena oportunidad para proyectos cross regiones con varios partners. En esto estamos, explorando todo tipo de vetas, como en Europa."
Club Media: unique digital experiences

With operations running in Argentina, Chile, Paraguay, Peru, Mexico and Colombia, Club Media consolidates its positioning as provider of communication solutions for brands trying to successfully reach ‘centennials’, thru a variety of products that continue to secure annual advertising deals throughout the region.

“We are where they are” is the company slogan and daily mission and it has forever been the main drive for professionals at Club Media, who come from a strong background in the creation of original audiovisual projects for children, tweens and teen audiences.

And this was no exception when creating Club Media “We focus on their behavior, their entertainment habits and codes, and we work to come out with projects that speak that language, no matter the platform”, said Solveig Madsen, Co-Founder at Club Media. “All of our projects articulate several platforms, depending on the relevant format, to finally create an optimized digital universe for our clients. We focus on digital because that is where our target audience lives. Also, millennials are the new adults; and children and ‘centennials’ will be the future adults and the way they consume entertainment is already governed by current digital platforms codes. They may change, move, and even new ones may appear, however habit is here to stay. Every experience we create offline is an excuse to create an on-line platform for brands to successfully reach these audiences’, she added.

Club Media has become a solution in a constantly changing ecosystem, where brands trying to reach these audiences are not certain on how to invest efficiently. “Our clients now understand the importance of keeping a constant online presence and not rely on one-shot experiences that are neither efficient, nor cost effective’, she adds. This approach has helped Club Media secure annual deals with brands throughout the whole Latin American region and the media company now manages greater advertising budgets than Pay TV signals in the segment.

The company’s content platform includes Club Media Fest, the most important digital arts festival in the Spanish-speaking world, which, after 19 editions in Latin America, continues to tour the region, adding important digital artists festival in the Spanish-speaking world, which will allow us to reach the whole Latin American region and the media company now manages greater advertising budgets than Pay TV signals in the segment.

The Original Sin of Calinos

Calinos Entertainment (Turkey) comes to MIPTV with the new drama Original Sin, commissioned to Romania, and around a man that has been a widow for over 12 years and had never thought of changing his life or remarrying. He is raising his two children (Ana and Petru) in peace and quiet with the help of his relatives and employees. Many years ago Tudor took in his nephews ALEX to live with them after he loses his parents in a car accident. Forbidden Fruit follows the story of two sisters who are very close but have very different characters and life goals. Zeynep is a girl who complies to her ethical values, aims to have a successful career and strives for it; while Yıldız believes that she deserves more and considers happiness to be a marriage with a rich man that would save her from her low-income life. While Our Story is a drama that revolves around a woman that has been struggling to survive in one of the poorest neighborhoods in Istanbul.

Lastly, the company pushes Woman, the story of a young woman living alone with her two children. Being abandoned by her mother when she was eight years old, she later suffers deeply again when she loses her grandparents too. Just when she thinks she is all alone in the world she met the love of her life. Nevertheless, one day he unexpectedly dies and Bahar is once again alone, now spending her days struggling for survival but nonetheless full of determination to raise her children well, holding on to the happy memories of her beloved husband, up until the sudden appearance of her mother and extremely eccentric sisters, opening a door to unexpected events.

CBSSI: reboots and dramas

CBS Studios International launches at MIPTV its new drama Blood & Treasure (13x60’), which centers on a brilliant antiquities expert and a cunning art thief who team up to catch a ruthless terrorist who funds his attacks through stolen treasure. The Twilight Zone (10x60’) is a reboot of the original science fiction series, while at The Code (13x60) the military’s brightest minds take on US toughest challenges.

Lastly are the comedy FAM, starring Nina Dobrev and Tone Bell in a series about a woman whose visions of a perfect life with her adoring fiancé and his wonderful parents is radically altered when her 16-year old half-sister unexpectedly comes to live with her, and Chuck, fierce, funny and feminist reboot of the original series.
The Kitchen, worldwide

The Kitchen Worldwide, and it’s 12 global language studios, arrives to MIPTV with a big amount of demos in all languages for direct on the floor sales at the Palais.

“With MIPTV set, distributors, networks, broadcast stations and producers have already begun preparing their new programs. Clearly, these demos have proven to be a most effective sales tool. Being able to view your content in the languages of the targeted markets is a great advantage for all,” describes Deeny Kaplan, VP, and highlights the importance of the expansion of the company towards new territories, always acquiring and adopting themselves to the main characteristics, laws and cultures of each market.

“Whether a 30 promo, or teaser, or an entire episode of an animated cartoon, live action series, or a novel, The Kitchen’s MIPTV demos have been a mainstay of the convention for nearly 18 years”, she remarks.

The Kitchen Worldwide locations are in: France; Moldova; Russia; Germany; Italy; Spain; Hungary; Turkey; The Netherlands; Brazil; Mexico and the US. These countries represent some of the most popular languages for content distribution around the world. “With this much diversity, we are able to provide our clients with the ability to truly showcase all they have to offer, whether from a laptop, iPhone, or on a monitor,” Yoram Chertok, Managing Director of The Kitchen EMEA explained. “We are always delighted to be a part of our clients’ success from the very beginning.”

One of the last offices to be opened was The Kitchen Italy, with base in Milan and supported by Carlo Forester, a co-founder of Jinglbell Communication.

Carlo Forester: “The principals of The Kitchen International share a similar view of where we are headed as an industry as a whole and I look forward to working with the entire Kitchen team as we continue to grow.”

Global Agency: content that creates buzz

Independent TV content distributor Global Agency (Turkey) offers at MIPTV a broad portfolio of powerful dramas and innovative formats that continue to capture the imagination of audiences across the world.

Izzet Pinto, CEO describes: “Putting customers first, our dedicated team blends top quality and original content with a dynamic marketing approach. Growing quickly to encompass more than 150 projects, Global Agency has enjoyed international hits with hard-hitting dramas such as 1001 Nights, Magnificent Century, Broken Pieces and Mother. Our executives attend more than 15 major entertainment content market events annually to reinforce our worldwide reach. With our powerful programs, trendsetting formats and innovative strategies, Global Agency is well placed to keep providing content that creates buzz.”

Among the main shows for this season Pinto recommends Sisters, where love and betrayal drive sisters apart; Gulper, which follows a woman that struggles to fulfill her dreams in the face of a tyrannical family determined to control her every step, battling alone to win the hearts of children turned against her and carve out the loving life she craves, and Evermore is the story of a passionate love between a wealthy businessman and a poor singer.

From the format slate, the company brings Ugrade, a fresh, new reality game show that comes into the viewers’ homes and offers them the chance to upgrade their old household items by answering trivia questions. And The Villa: Battle Of The Couples, where 8 famous couples will compete in tasks that will allow the best couple to keep their jackpots intact, as for the less strong couple, they will have to do everything to protect their jackpots and their dreams.

Lastly are Auction Queens, where expert also gives advice to the viewers to maintain, repair or customize certain items, the cooking show Momsers.

Mediabiz: ‘Everyone should co-produce’

It is clear that co-productions is already a model installed in Latin America and is being integrated with Europe. This allows more ambitious projects to be produced and at the same time provides more content to the OTT platforms and channels, since they can distribute their budgets in several productions.

The challenge now is for everyone to participate in the benefits of co-production. Currently, the agents and / or production houses present their ideas and projects to one or several channels looking for the interest to develop it and then produce it. Normally it is a channel / OTT that takes the post and seeks, after investing in the development, adding to other means, distributing windows and deadlines. The point is that today are the producing houses who make the greatest effort, should carry out the production of the series, being responsible for making it within the agreed parameters. Something that, who we have produced, we know is an art, given by the innumerable amount of variables that we can handle and the imperceptible that we can’t.

The production houses receive their production fee in exchange, which will depend on their negotiation capacity and their route.
The Philippines shows its evolution

The Philippines has become a key APAC territory in the content business. Its local players, ABS-CBN, GMA and TV5 describe in this report the big evolution of this market within the last decade.

The Philippines has been showing strong activity in the international markets through two of its largest entertainment groups, ABS-CBN and GMA, looking for content from the world for its local networks and media.

They were a big buyer of scripted formats (mainly from Latin America, but also Korea, etc.) that then become local successes, and global hits. From that “buyer territory” to this “seller territory”, many things have happened. Now, apart from selling, the country aims to build alliances and partnerships to keep strengthening its position as one of APAC top drama providers.

At the local scenario, the new technologies have allowed these conglomerates to evolve in their contents and platforms offering. New channels have been launched, as well as new streaming, pay and free, services. The increasing number of original production, is permitting the Filipino content to gain position in the global marketplace.

Media

The Philippines is a unique country in many aspects. Geographically it is composed of some 7,600 islands inhabited by more than 100 million people, where 70% are D and E classes. More than 10 ethnic groups coexist in the country, being the most important ones the Visayan and Tagalog. Its economy is showing strength with an average growth rate of 6% every year of the last 4-4. But in this 100 million people country only 10% are capable of being financed. It is the 34th largest in the world, with an estimated 2018 GDP (nominal) of USD 371.8 billion. Traditionally an agriculture-based economy, the country has been transitioning to one with more emphasis upon services and manufacturing. Filipino and English are the official language, and in term of media, there is a strong focus on Western entertainment, which concentrates 70% of the theatrical box office. Moreover, it is one of the territories in the APAC region in which Netflix shows better results. TV sees the landscape, non-distributing mobile, which is gaining ground due to faster and more affordable data services. According to Kantar Media, daily TV viewership is around 96.6% increasing from 91.2% back in 2014. Time spent watching TV now rose to 3.7 hours from 3.4 hours during the same period. TV is mainly consumed at home on a “TV device” (95%), “On PC” (52%) and “On mobile device” (50%). It is also important the consumption “At movie theater” (48%), according to Statista (2017).

Pay TV is an important segment of business with cable, DTH and DTTH controlling the market: 30% of the service penetration after 27 years of operation. The lower income sectors are still watching Pay TV through DTH, and we don’t see any cord-cutter in that segment, on the contrary a stable growth is being noticed. Where the cord-cutter is bigger in on cable. We are not sure if they are migrating to OTT, but the number has been going down. Anyway, the back of the profits in The Philippines continues to be advertising, not subscriptions!

The company is Philippines’ largest media conglomerate in terms revenue, incomes, assets and market share. ABS-CBN is probably involved in TV (Channel 2, ABS-CBN News Channel, ABS-CBN Sports+Action) and radio, but it also owns leading cinema and music production/distribution outlets, the largest cable TV service provider, Sky Cable, ABS-CBN Mobile and ABS-CBN Digital Media, including OTT (Want), with more than 1 million apps downloads on the launching day (November 2018).

Moreover, the group is the pioneer of DTT in the country. As of February 2019, ABS-CBN TVPlus, a DTT device, already sold 7 million boxes since its launch in 2015. Its PPV channel KBO reached 1.2 million unique customers. The DTT service continues to expand its signal coverage areas as part of its mission to lead the Philippines’ migration from analog to digital broadcast by 2023.

Philippines has shown a terrific growth in social media, especially YouTube and Facebook. YouTube is a substantial source of eyeballs and revenues. ABS-CBN is among the Top 25 content provider in the world in this platform in terms of growth, traffic and revenues. We are happy to be part of them, but we are there as complementary. Their strength is to distribute ‘20 or less content, but the premium expertise is in on our own platform: digital original, full episodes, full seasons. We use YouTube to promote that experience in our platforms’, he adds.

By the end of 2018, ABS-CBN unveiled two Hollywood-caliber original shows in San Jose de Monte City, Bulacan, as part of 65° of TV celebrations. In parallel with the construction, production and support teams began a 3-year training program for the stages both in Hollywood and in the Philippines, designed by Manhattan Beach Studios. ABS-CBN Studios and ABS-CBN University. Following the intensive training camp, the studios are hosting the productions of upcoming telereierras. The Faithful Wife and the much-anticipated Darraa film on 2Q.

Primary-involvement in TV and radio, but with subsidiaries in various media related, GMA is the other largest player in The Philippines. It operates the TV networks GMA Network Channel 7 and GMA News TV, radio stations, three international channels, film, content production and distribution companies, music, talent management and new media.

One of Philippines’ leading media giant is investing almost USD 20 million to complete the second phase of its digitization project which involves the production, post-production, content management and distribution of its programs. The Group is about to complete the upgrade of its Electronic Field Production capabilities to further improve its HD image capture to Full 2K/4K HD, elevating the output to global level. In line with this, the requisite enhancements to the Network’s Media Asset Management and Broadcast Automation Systems have already been completed. GMA-Network’s ongoing digitization project will bring its world-class content to viewers across the globe.

The digitization project will start commissioning the Digital Terrestrial Transmitters that now provide superior digital TV signal reach, enabling the viewing of GMA programs through digital-enabled TV sets and set-top boxes in various areas in the country, including Mega Manila, North Central Luzon, Cebu, and Davao.

Post Production is likewise implementing full equipment and software upgrades coupled with increased storage and color grading capabilities to optimally process high-end 2K and 4K HD formats. GMA’s Field News Gathering capabilities are being upgraded to enable the transmission and delivery of HD captured remote live events to GMA Network’s Technical Operations Center as they happen.

Parallel to upgrading the media asset management system is the commissioning of a new News Automation System (NAS) designed to provide the country’s most trusted news organization with even greater speed and agility in bringing viewers up-to-date news and information. ‘All these state-of-the-art upgrades are part of our ongoing digitization project to bring world-class programming to our viewers here and abroad. We are excited to unveil more innovative offerings that will not only maintain our position as the country’s leading broadcast network but will also revolutionize TV viewing experience in the Philippines’, remarks Felipe L. Gozon, Chairman and CEO.

The Group is about to complete the upgrade of its Electronic Field Production capabilities to further improve its HD image capture to Full 2K/4K HD, elevating the output to global level. In line with this, the requisite enhancements to the Network’s Media Asset Management and Broadcast Automation Systems have already been completed. GMA-Network’s ongoing digitization project will bring its world-class content to viewers across the globe. The digitization project will start commissioning the Digital Terrestrial Transmitters that now provide superior digital TV signal reach, enabling the viewing of GMA programs through digital-enabled TV sets and set-top boxes in various areas in the country, including Mega Manila, North Central Luzon, Cebu, and Davao.

Post Production is likewise implementing full equipment and software upgrades coupled with increased storage and color grading capabilities to optimally process high-end 2K and 4K HD formats. GMA’s Field News Gathering capabilities are being upgraded to enable the transmission and delivery of HD captured remote live events to GMA Network’s Technical Operations Center as they happen.

Parallel to upgrading the media asset management system is the commissioning of a new News Automation System (NAS) designed to provide the country’s most trusted news organization with even greater speed and agility in bringing viewers up-to-date news and information. ‘All these state-of-the-art upgrades are part of our ongoing digitization project to bring world-class programming to our viewers here and abroad. We are excited to unveil more innovative offerings that will not only maintain our position as the country’s leading broadcast network but will also revolutionize TV viewing experience in the Philippines’, remarks Felipe L. Gozon, Chairman and CEO.

The Group is about to complete the upgrade of its Electronic Field Production capabilities to further improve its HD image capture to Full 2K/4K HD, elevating the output to global level. In line with this, the requisite enhancements to the Network’s Media Asset Management and Broadcast Automation Systems have already been completed. GMA-Network’s ongoing digitization project will bring its world-class content to viewers across the globe. The digitization project will start commissioning the Digital Terrestrial Transmitters that now provide superior digital TV signal reach, enabling the viewing of GMA programs through digital-enabled TV sets and set-top boxes in various areas in the country, including Mega Manila, North Central Luzon, Cebu, and Davao.

Post Production is likewise implementing full equipment and software upgrades coupled with increased storage and color grading capabilities to optimally process high-end 2K and 4K HD formats. GMA’s Field News Gathering capabilities are being upgraded to enable the transmission and delivery of HD captured remote live events to GMA Network’s Technical Operations Center as they happen.

Parallel to upgrading the media asset management system is the commissioning of a new News Automation System (NAS) designed to provide the country’s most trusted news organization with even greater speed and agility in bringing viewers up-to-date news and information. ‘All these state-of-the-art upgrades are part of our ongoing digitization project to bring world-class programming to our viewers here and abroad. We are excited to unveil more innovative offerings that will not only maintain our position as the country’s leading broadcast network but will also revolutionize TV viewing experience in the Philippines’, remarks Felipe L. Gozon, Chairman and CEO.

The Group is about to complete the upgrade of its Electronic Field Production capabilities to further improve its HD image capture to Full 2K/4K HD, elevating the output to global level. In line with this, the requisite enhancements to the Network’s Media Asset Management and Broadcast Automation Systems have already been completed. GMA-Network’s ongoing digitization project will bring its world-class content to viewers across the globe. The digitization project will start commissioning the Digital Terrestrial Transmitters that now provide superior digital TV signal reach, enabling the viewing of GMA programs through digital-enabled TV sets and set-top boxes in various areas in the
CJ E&M adapts to the new media landscape

“Our last TV season has been successful, building four strong drama blocks throughout the week. Recently we have licensed to Netflix Memories of the Alhambra, which dealt with Augmented Reality games and came to an end with successful ratings and feedback globally.”

Jangho Seo, General Manager, Global Content Division of CJ E&M describes the good moment of this key group in the Korean market, and abroad as it has also acquired Stockholm-based Echo Rights. “Our traditional channels tvN and OCN has continued to air interesting dramas including The Crowned Clown which was #1 ratings for the Monday-Tuesday prime time block with over 10% viewership”, he adds.

“Trap was a little on OCN which was a new project working with film directors to create TV dramas that has seven episodes named dramatic cinemas. It was a new challenge for us, but it ended well and we are looking forward to more of these dramatic cinemas’ in the future”, says Seo.

“On formats, I Can See Your Voice is now airing season six on its original channel mnet, and we were happy to see it reach its highest rating ever, including all six seasons. Already sold to more than eight territories, we are looking forward to more localization in European countries such as Germany, Italy and the UK, and also in Australia”.

Continuing with dramas, Seo notes that as is it in other countries, ‘it’s not easy to define what type of content works best in Korea’. In the country, he explains, show trends change “very quickly”, as producers come up with a new show each time, instead of keeping one show for numerous seasons (I Can See Your Voice is an exception).

“In terms of volume, the drama market is bigger as we have more slots planned throughout the week”, he clarifies. Viewer’s trends vary according to how interesting the story/format of the content is rather than genres. “We are trying our best to see what’s new and react correspondingly”, he completes.

In Korea, digital is transforming not just our market but also the whole global paradigm. The APAC market has one of the fastest Internet speed digital infrastructures, so the digital market has penetrated us more than anywhere else.

“Global platforms such as Netflix have landed and are localizing their contents, where traditional platforms such as tving is already in service. As it is now so easy to watch ready-made content so fast on these digital platforms, the whole demand for content regardless of digital and linear channels is rising”, describes Seo.

“One change would be that people do not wait to watch the shows on TV on a certain time, but are available to watch at any time of their preference on their device. Plus people are more willing to pay a certain subscription fee now than before, for better video quality”.

About the future, he concludes about the recent acquisition of global distributor Eccho Rights (Sweden): “We are still setting our strategies to work together in the finest way. Our main sales and acquisition strategies will quite remain unchanged. However through working together with them we are anticipating wider global distribution of our scripted and non-scripted formats.”

---

TICKETS AVAILABLE AT www.OmniCulturalTVFest.com

All Access $75.00 Per Person
VIP All Access $125.00 Per Person
*Email us for student discount
Viacom18, a challenger brand

A joint venture of TV18 (51%) and Viacom Inc. (49%), Viacom18 Media Pvt. Ltd. is one of the fastest growing entertainment networks and a house of iconic brands in India, whose M&E market is one of the fastest growing worldwide; media consumption grows at almost 9% that of USA and 2X that of China, according to IBEF, Ministry of Commerce and Industry, Gov.

‘Indian M&E market is what I call an ‘And market’ where video content will continue to grow on TV and digital and not at the cost of one another, as there exists headroom for growth for both the platforms. The industry is expected to grow to USD 40 billions by FY 22’, underlines Rebecca Southhaba Vats, Group CEO & MD of Viacom18.

‘The broadcast business for us is at an interesting stage with our network being invested in both scripted and non-scripted content. Our flagship brand Colors started strong with the fantasy show Naagin and the reality show Dance Dance2 propelling the channel to become the #1 GEC. This trend of high performing reality shows was followed by a period of comparative slowdown. This was because our broadcast content is available on VOOT; second, content around content: we create entire digital ecosystems around a V Original, for S3 performing extremely well with over 30 million views even after it stopped on broadcast. The digital is available on VOOT and was then launched as a VOOT Original and has been able to adapt to these changes, it has opened up an additional line of business and unlocked revenue potential. Growing at a CAGR of 32%, the Indian digital advertising market is estimated to reach USD 3 billions by 2020. For organizations, it is imperative to have an integrated view of content and its dissemination, as technology powers us to have an integrated view of content and its dissemination, as technology powers us to understand viewership preferences and allows us to take business decisions accordingly’. Future? Vats completes: ‘We are currently in the beta phase of VOOT Kids and will launch the product in the first quarter of FY 20. With an unparalleled reach to the youth of our country we collaborated with Nodwin Gaming to introduce DreamHack to India and are looking at increasing our foray into eSports’.

On kids, it operates Nickelodeon, Sony, Nick HDs and Nick Jr. The company has launched the first original series for Colors Rishtey, Togethers-Colin (with BBC Media Action and Bill and Melinda Gates Foundation), a one-of-a-kind satirical drama series with an underlying behaviour change message on sanitation, and Khodd Ladi Mardani (hurt ki Rani) and for MTV, Elevator Pitch and Ace of Space. For the upcoming months, it prepares Rising Star for Colors, Funny Girls and Troll Police 2 for MTV, new IPs on Nickelodeon, as well as a new slate of films for Colors Cineplexes.

Four buckets are working better in India: fiction, non-fiction (format shows), event airings and movies. ‘Fiction is the primary, while non-fiction shows are used to bring about a periodic spike in terms of perception, revenue and viewership. Across Viacom18, we have achieved success with each of these buckets. Currently, the flavour of the season are format and fantasy fiction shows’, remarks Vats.

Regarding digital, he portrays: ‘Synergy between Linear TV and OTT happens at three levels: first, catchup: all our broadcast content is available on VOOT; second, content around content: we create entire digital ecosystems (behind the scenes, extended character tracks, interactivity pieces); third, a transition: we look at interoperability between the broadcast and digital platforms for a show’s lifecycle’. Vats exemplifies: ‘We have moved the continuity of entire series or brought in next season of what were first TV shows as VOOT Originals. Two seasons of Kaisi Yeh Yaariyan were aired on MTV and we launched S3 as a VOOT Original performing very well with over 30 million views. For one of a Colors show, Shuddha...Badekh Raat Ka, basis viewership numbers across TV and digital we decided to carry on with the show exclusively on VOOT even after it stopped on broadcast. The digital run of S3 fuelled by fandom saw huge numbers thereby leading to an entirely new S2 exclusively on VOOT’.

The biggest impact looks to be disrupting existing business models and distribution systems, which has also enhanced our understanding of our consumers and allowed us to create personalized content viewing experiences for them. This revolution has democratized content to a large extent, forcing traditional creators to look beyond formula and experiment with concepts and stories that they hadn’t considered before’, says Vats, who also informed the new digital productions: the celebrity chat show First Up with the Stars, two thrillers The Swashbuckler Case and Aarav: “We are also working on over 30 originals across languages”, he concludes.

With Facebook, Youtube and Instagram the definition of the M&E industry has changed. For traditional media houses who have been able to adapt to these changes, it has opened up an additional line of business and unlocked revenue potential. Growing at a CAGR of 32%, the Indian digital advertising market is estimated to reach USD 3 billions by 2020. For organisations, it is imperative to have an integrated view of content and its dissemination, as technology powers us to understand viewership preferences and allows us to take business decisions accordingly.’
China: to lead the global format market

JKN reinforces and expands Bflix

Fremantle and Human TV have partnered to co-develop a new 13-part series for China, based on the globally successful Got Talent format franchise. The series will be known locally in China as Dian Feng Zhi Lu which translates to World’s Got Talent and is set to air this month on Hunan TV.

This prime time production brings together a number of the world’s most talented, memorable and fan-favorite acts from over 30 of the Got Talent franchises around the globe. These all-star performers will take to the stage in China, Hunan TV, to compete in a massive global competition with the hopes of claiming the ultimate title of China’s World Champion of Got Talent and an equally impressive winner’s grand prize.

Vivian Yin, CEO, Fremantle, China, comments: “Inspired by China’s One Belt One Road initiative, this production will welcome many exceptional acts who’ve already featured in many Got Talents around the world. It will celebrate the cultural diversity and stories of ordinary people with extraordinary talents together on the world’s biggest stage in Changsha, China. We are thrilled that our partners Human TV and Syco Entertainment share the same vision and have made this unique project possible.”

Abi Doyle, VP, International Productions, Syco, adds: “Got Talent is the biggest TV brand in the world and responsible for discovering incredible international talent. This format has already entertained a global audience of almost a billion and we are delighted to have Hunan TV commission this exciting production with our Fremantle partners, which will showcase a variety of Chinese acts as well as the very best of our Got Talent global family.”

Human TV concludes: “As China’s leading content producer and broadcaster, we’ve always been looking for big ideas with global influence. What Human TV is really after is co-developing original content with our partners by engaging global creative into local market at the very beginning of the development process. We are excited about hosting this massive television event that promotes intercultural communication and appreciation. Combined with our in-house production expertise, we trust that Dian Feng Zhi Lu will make a splash in both local and international markets.”

The Got Talent format was created by Simon Cowell and is co-owned by Syco Entertainment and Fremantle. It is the world’s most successful reality TV format watched by an estimated 900 million people worldwide. There are 71 local versions across Europe, Asia Pacific, the Middle-East, Africa and the Americas.
ABC, Australia: challenging perceptions

With two digital channels with focus on big shows and the news, a third one with preschool programming during the day and comedy at night, and a free VOD service, on its third channel, Government-funded Australian Broadcasting Corporation (ABC) is a key player both locally and in the international sphere, through its distribution arm, ABC Commercial.

Sally Riley, Head of Scripted, describes about the strategy: ‘We work on lots of acquisitions and we have a VOD free services, and when we first started it was a catch-up and we have recently commissioned some short form for that. We also have sixty radio stations, we reach 80% of the population. We do drama, comedy, we have an indigenous department, we do factual, and we make the most children’s in Australia’.

‘What distinguished us is that our content is Australian, we have to have something Australian in everything, and we make about 40-45 hours of drama each year. I like spiky content that challenges people’s perceptions, and I also like shows that have a purpose of changing the world. It’s not just about entertaining, but giving something more to the audience.’

But the company also is expanding and gaining presence on other platforms like Netflix, where the broadcaster has sold several shows. ‘They are great partners, creatively we work well on other platforms like Netflix, we have an indigenous department, we do factual, and we make the most children’s in Australia’, she adds. ‘But the company also is expanding and gaining presence on other platforms like Netflix, where the broadcaster has sold several shows. ‘They are great partners, creatively we work well together, but it’s getting increasingly harder because of the rights packages that they want, it’s difficult for us to give up those rights, it’s hard for us to break in the UK market because they make so much content, and most of our stuff is in America, but now is your opportunity to work with me’, she adds. ‘Some example are Pine Gap, be a political thriller set in and around the enigmatic U.S./Australian joint defense facility located in central Australia, and Glitch, premiered on ABC in 2015 and sold to Netflix and set in the fictional country town of Yoorana, Victoria, where seven people return from the dead in perfect health.

And regarding the alliances, Riley remarks: ‘Working with the partners is great, but in the past 6-8 they’re asking for more stars, and it’s hard to get stars to come back to work in Australia, does it shape the content? A little bit, but it gives us scale and we can afford to shoot in the middle of nowhere’, she completes.

With close to 872,000 subscribers of multi-channel television (60% of the multi-channel television market share), about 740,000 internet subscribers (+40% of the market share), and about 680,000 fixed telephone lines, HOT is one of the largest Telcos in Israel, providing services for a total of approximately 1.3 million households.

‘We believe in Israeli content. We believe that Israeli content brings something new and exciting to the world’, describes its CEO Tal Granot-Goldstein, and highlights the importance of cooperation to develop more original content to its subscribers, having alliances with companies like HBO, Fremantle and Viacom, with whom they have partnered with to deliver two projects each year.

According to Mirit Toovi, Head of Drama Department, this alliances helps the company to compete in a market more and more diverse and competitive than ever before, both in terms of consuming and producing.

Toovi highlights that, now is more difficult to succeed with a story and add more seasons. Why? ‘Peak TV parameters have completely changed over the last two years, we all talked about peak TV if you, most of the series won’t go into the second season. Since we have so much content, Hebrew and English, we have Netflix and Hebrew channels, it’s almost impossible to shine with a second season’.

‘In Israel you have to remember that the heads of drama don’t always have the last word. We also have the showrunners, maybe abroad it’s easier to persuade them to do a second season, but in Israel you really need to beg them, there are many reasons not to make a second season. The question is how not to make a second season’.

A good example about this for the executive is related to the end of Ish Hashuv Meod, starred by famous actor Yehuda Levi. ‘We were sure we wouldn’t have a second season, but the end was closed, it was a TV event for us, but the showrunner came to us with a brilliant idea. “Let’s change the theme”. The theme was a superstar VIP – who’s trying to live a normal life and fall in love with a normal girl. The second season was taking him overseas and finding out if he can make it as someone. Since the numbers were very successful, that was the reason to make a second season, now we’re asking it, it’s doing brilliantly, which isn’t easy to do, but I think the end is the end’.

HOT, Israel: the challenge of second seasons

Kyiv, Ukraine: September 16-20, 2019

Kyiv Media Week combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses.

Since 2011 KMW has been an excellent networking platform for industry professionals from more than 35 countries, building a solid bridge between CEE, CIS and other parts of the world.

Among KMW participants are representatives of key media groups and production companies from Ukraine and the CIS region, international distributors and powerhouses from all around the world, state authorities and organizations related to TV and film industry regulation, etc.

The organizer — MRM company, boasts 13 years expertise in media consulting.

Kyiv International Media Forum

120 Prensario International
Network Ten (Australia): Don Monaghan, head of programming; Paul Banks, CEO; Glen Keay, independent; tribunal McGowan, CBS; and Wendy Mirams, programming & content manager, MTV Network.

Japan, among others, Kana, Kasa, managing director, content, and Hiroki Nakanishi, sales; TIE, Kyoko Takahashi, director; Koki Tanaka, general manager, & Li, Hirokazu, content acquisition manager & Lisa Chloen, content acquisition manager, TVK, Sony Pictures, general manager, TVK, Video, Video Network.

Atomic: Tokyo, 1st AF, content & alliances director at Naver, Tetsu Chang, from Disney, and Sigrid Fu, business development, and Stella Zhang, video coordination director, both ergonomic.

Thailand: Carlo Katigbak, president & CEO (TV and film); and Racine Imperial, VP integrated acquisitions and JOE (print); and Akiko Asakawa, CC, Director, Digital Media and acquisitions, and Wang Bo, content acquisitions, all from JSBC.

Thailand: Tomonori Mita, managing director, and Seok Hyeon Kim, channel producer, ETV, and acquisitions, and Wang Bo, content acquisitions, all from JSBC.

Thailand: Lomraw Leath, content and alliances director at Naver, Tetsu Chang, from Disney, and Sigrid Fu, business development, and Stella Zhang, video coordination director, both ergonomic.

Asia Pacific: Choo, Byung-Tae, and Tae-Min, head of business, Yeo, Jason, President, CEO, and Mary Lau, business development director, GDF, to hear Mahn; EY corporate support office, and Stella Kim, general manager, EY strategy.

Barks: Carls Kajitua, president & CEO, surrounded by Carole Samah, acquisitions officer, Michael Murauc, VP, program acquisitions and syndication, and Lulit Lopez, chairman.

AB Sari, Digital media in South Korea, KLG, business strategy, and KT Business Line, EY, and Changmin Park, general manager, content acquisition team, LG Optics.

PTV HD, Thailand: Pritesh Mann, content acquisition director, and Pallab Samanta, EVP, content & marketing.

PTV HD, Thailand: Pritesh Mann, content acquisition director, and Pallab Samanta, EVP, content & marketing.

Chaiwattanaporn, managing director, Royal TV, Workpoint Channel 13.

Thomas S. Au content acquisitions director bangladesh Mediagroup broadcasting, Thailand, Joe, Oby-Tan, lead acquisitions, Mediabox TV, and Kung Fu, managing director, Bangluck Media, Thailand.

Asia Pacific: Choo, Byung-Tae, and Tae-Min, head of business, Yeo, Jason, President, CEO, and Mary Lau, business development director, GDF, to hear Mahn; EY corporate support office, and Stella Kim, general manager, EY strategy.

Digital media in South Korea, KLG, business strategy, and KT Business Line, EY, and Changmin Park, general manager, content acquisition team, LG Optics.

AB Sari, Digital media in South Korea, KLG, business strategy, and KT Business Line, EY, and Changmin Park, general manager, content acquisition team, LG Optics.

Asia Pacific: Choo, Byung-Tae, and Tae-Min, head of business, Yeo, Jason, President, CEO, and Mary Lau, business development director, GDF, to hear Mahn; EY corporate support office, and Stella Kim, general manager, EY strategy.

APAC: Tokyo, 1st AF, content & alliances director at Naver, Tetsu Chang, from Disney, and Sigrid Fu, business development, and Stella Zhang, video coordination director, both ergonomic.

Asia Pacific: Choo, Byung-Tae, and Tae-Min, head of business, Yeo, Jason, President, CEO, and Mary Lau, business development director, GDF, to hear Mahn; EY corporate support office, and Stella Kim, general manager, EY strategy.

Asia Pacific: Choo, Byung-Tae, and Tae-Min, head of business, Yeo, Jason, President, CEO, and Mary Lau, business development director, GDF, to hear Mahn; EY corporate support office, and Stella Kim, general manager, EY strategy.